

BEST M. Nakayama KARATE

Gojūshiho Dai, Gojūshiho Shō,
Meikyō



11

\$ 17.00

M62 (英) ベスト空手(11)



BEST KARATE SERIES

BASICS	KATA	ADVANCED KATA
1. Comprehensive	5. Heian, Tekki	9. Bassai Shō, Kankū Shō, Chinte
2. Fundamentals	6. Bassai, Kankū	10. Unsu, Sōchin, Nijūshiho
3. Kumite I	7. Jitte, Hangetsu, Empi	11. Gojūshiho Dai, Gojūshiho Shō, Meikyō
4. Kumite II	8. Gankaku, Jion	

The three advanced kata in this book are a challenge to the performer's level of maturity. From the smooth and flowing movements of Gojūshiho Dai through the transformations in the equally long Gojūshiho Shō to the serene and mellow Meikyō kata, both the techniques learned in the basic kata and more sophisticated tactics call on the deepest reserves of balance, coordination, timing and technical skill.

Masatoshi Nakayama carries on the tradition of his teacher, Gichin Funakoshi, the Father of Modern Karate. Long professor and director of physical education at Takushoku University, his alma mater (1937), he was chief instructor of the Japan Karate Association from 1955 until his death in 1987. A ninth degree black belt and a familiar face at tournaments, he was among the first to send instructors overseas and to encourage the development of karate as a sport along scientific lines.

US \$17.00



定価：本体2000円

M. Nakayama

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Hotz.

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11

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Dedicated
to my teacher
GICHIN FUNAKOSHI

INTRODUCTION

The past decades have seen a great increase in the popularity of karate-dō throughout the world. Among the many attracted to it have been college students and teachers, artists, businessmen and civil servants. It has come to be practiced by policemen and members of Japan's self-defense forces. In a number of universities, it has become a compulsory subject, and that number increases yearly.

Along with the booming popularity, there have been certain unfortunate and regrettable interpretations and performances. For one thing, karate has been confused with so-called Chinese boxing, and its relationship with the original Okinawan *te* has not been sufficiently understood. There are also people who have regarded it as a mere show, in which two men attack each other savagely, or the contestants battle each other as though it were a form of boxing in which the feet are used, or a man shows off his talent for breaking bricks or tiles with his head, hand or foot.

If karate is practiced solely as a fighting technique, this is cause for regret. The fundamental techniques have been developed and perfected through long years of study and practice, but to make any effective use of these techniques, the spiritual aspect of this art of self-defense must be not only recognized but play the dominant role. It is gratifying to me to see men and women who understand this and who know that karate-dō is a purely Oriental martial art and train with the proper attitude.

To be capable of inflicting devastating damage with one blow of the fist or a single kick has indeed been the objective of this Okinawan martial art. But even the karateka of old placed stronger emphasis on the spiritual side of the art than on the techniques. *Training* means training of body and spirit, and above all else one should treat his opponent courteously and with the proper etiquette. It is not enough to fight with all one's might; the true objective in karate-dō is to do so for the sake of justice.

Gichin Funakoshi, a great master, never tired of pointing out that the first purpose in pursuing this art is the nurturing of a sublime spirit, a spirit of humility. Simultaneously, power suffi-

cient to destroy a ferocious wild animal with a single blow should be the natural outcome of training. Becoming a true karateka is possible only when one attains perfection in these two aspects, the one spiritual, the other physical.

Karate as an art of self-defense and karate as a means of improving one's physical condition and maintaining good health has long existed. During the past twenty years, a new activity has been explored and is coming to the fore. This is sports karate.

In sports karate, contests are held to determine the relative ability of the participants. This point needs emphasis, for again there is cause for regret. There is a tendency to be overly concerned with winning contests and those who do this neglect the practice of fundamental techniques, opting instead to attempt *jiyū kumite* at the earliest opportunity.

Stress on winning contests cannot help but alter the fundamental techniques a person employs and his training in its entirety. Not only that, it will result in a lack of capability to execute strong and effective techniques, which is the unique characteristic of karate-dō. Those who attempt *jiyū kumite* prematurely—stinting practice of fundamentals—will soon be surpassed by the karateka long and diligently trained in basic techniques. In other words, haste makes waste. There is no alternative to learning and practicing basic techniques and movements step by step, stage by stage.

If karate competitions are to be held, they must be conducted under the right conditions and in the proper spirit. The desire to win by itself is counterproductive, since it leads to a lack of seriousness in learning fundamentals. Moreover, aiming for a savage display of power in a contest is totally undesirable. When this happens, courtesy, which is of first importance in any expression of karate-dō, is forgotten. I believe this point deserves a great deal of reflection and self-examination on the part of both instructors and students.

To explain the many and complex body movements, it has long been my desire to present a fully illustrated, up-to-date text, based on the experience of this art I have acquired over a period of five decades. This hope is being realized by the publication of the *Best Karate* series, my earlier writings having now been totally revised with the help and encouragement of my readers. This new series describes in detail what karate-dō is in language made as simple as possible. I sincerely hope it will be of help to followers of karate-dō. I hope also that karateka in many countries will be able to understand each other better through these eleven volumes.

Deciding who is the winner and who the loser is not the ultimate objective. Karate-dō is a martial art designed to develop character through training, so that the karateka can surmount any obstacle, tangible or intangible.

Karate-dō is an empty-handed art of self-defense. The arms and legs are trained systematically and an enemy attacking by surprise can be brought under control by a demonstration of strength, just as if weapons were used.

Karate-dō is physical exercise leading to mastery of all body movements. The karateka learns to move limbs and torso backward and forward, left and right, up and down, freely and uniformly.

Techniques are precisely controlled according to the karateka's will power and are directed at the target accurately and spontaneously.

The essence of karate techniques is *kime*. *Kime* means an explosive attack to the target, combining the right technique and maximum power in the shortest possible time. (Long ago, the motto *ikken hissatsu* meant "killing with one blow," but to assume that killing is the intention is dangerous and incorrect. It should be remembered that the men of old were able to practice *kime* daily and in dead earnest by using the *makiwara*.)

Kime may result from striking, punching or kicking, but also from blocking. A technique lacking *kime* is never true karate. A contest is no exception: it is against the rules to make contact because of the danger involved.

Sun-dome means to arrest a technique just before contact with the target (one *sun* being about three centimeters). But execution of a technique without *kime* is not true karate, so the question is how to reconcile the contradiction between *kime* and *sun-dome*. This is the answer: fix the target slightly in front of the opponent's vital point. It can then be hit in a controlled way with maximum power without making contact.

Through training, parts of the body become weapons to be used freely and effectively. The most essential factor is self-control. To become a victor, one must first overcome his own self.

KATA

The *kata* of karate-dō are logical arrangements of blocking, punching, striking and kicking techniques in set sequences. About fifty *kata* ("formal exercises") are practiced at the present time, some having passed from generation to generation, others being developed fairly recently.

Kata can be divided into two broad categories. In one group are those suitable for physical development, especially muscle and bone strengthening. Seemingly simple, they require composure for their performance and exhibit strength and dignity when performed correctly. In the other group are *kata* suitable for building fast reflexes and rapid movement. The lightninglike actions in these *kata* are suggestive of the rapid flight of the swallow. All *kata* require and enhance rhythm and coordination.

Training in *kata* is spiritual as well as physical. In his performance of the *kata*, the karateka exhibits humility, gentleness and a sense of decorum no less than boldness and confidence, thereby integrating mind and body through a singularly unique discipline. As Gichin Funakoshi often reminded his students, "The spirit of karate-dō is lost without courtesy."

An expression of this courtesy is the bow at the beginning and end of each *kata*. The stance is *musubi-dachi*, with the arms relaxed, hands lightly touching the thighs and the eyes focused straight ahead.

The karateka then moves into the *kamae* of the *kata*'s first movement. This is a relaxed position devoid of tenseness, especially in the shoulders and knees, and breathing is relaxed. The center of power and concentration is the *tanden*, the body's center of gravity. At this moment, one should be full of fighting spirit and ready for any eventuality.

Being relaxed but fully alert also characterizes the bow completing the *kata*. This is called *zanshin*. In karate-dō, as in other martial arts, bringing the *kata* to a perfect finish is of equally great importance.

Every *kata* begins with a blocking technique and has a specific number of movements to be performed in a set order. Movements vary in their complexity and the time needed to complete them, but each has its own meaning and function.

Nothing is superfluous. Performance is carried out along the *embusen* ("performance line"), the shape of which is predetermined.

During performance, the karateka should imagine being surrounded by enemies and be prepared to deliver defensive and offensive techniques in any direction.

Mastery of *kata* is a prerequisite for advancement through *kyū* and *dan*. The *kata* in volumes 9, 10 and 11 of this series are free *kata*, which may be selected for examination above 1st *dan* level. They are fairly advanced, and successful performance depends on having mastered fundamentals, basic techniques and the required *kata*. (See Vols. 5 through 8.)

Important Points

The effects of practice are cumulative. Train every day, even if only for a few minutes. When performing a *kata*, keep calm. Never rush through the movements. Always be aware of the correct timing of each movement. If a particular *kata* proves difficult, give it more attention, and always keep in mind the relationship between *kata* practice and *kumite*. (See Vols. 3 and 4.)

Specific points in performance are:

1. *Correct order*. The number and sequence of movements are predetermined. All must be performed.

2. *Beginning and end*. The *kata* must begin and end at the same point on the *embusen*. This requires practice.

3. *Meaning of each movement*. Each movement, defensive or offensive, must be perfectly understood and fully expressed. This is true also of the *kata* as a whole, each one having its own characteristics.

4. *Awareness of the target*. The karateka must know what the target is and precisely when to execute a technique.

5. *Rhythm and timing*. Rhythm must be appropriate to the *kata* and the body must be flexible, never overstrained. Never forget these three factors: correct use of power, swiftness or slowness in executing techniques and the expansion and contraction of muscles.

6. *Correct breathing*. Breathing is adjusted to changing conditions, but basically inhale when blocking, exhale when executing a finishing technique, and inhale and exhale while executing successive techniques.

Intimately related to breathing are the *kiai* occurring in the middle or at the end of the *kata*, at moments of maximum tension. By exhaling very sharply and tensing the abdomen, extra power can be imparted to the muscles.

Standardization

The basic Heian and Tekki kata and the free kata from Bassai to Jion are all the essentially significant Shōto-kan kata. In 1948, disciples from Keio, Waseda and Takushoku universities met with Master Gichin Funakoshi at Waseda University. Their purpose was to formulate a basis for the unification of the kata, which in the period after the war had been subject to varied, idiosyncratic and subjective interpretations. The kata as they are presented in this series embody the standardization criteria established at that time.

Rhythm

GOJŪSHIHO DAI

1 2 3 4 5 • 6 7 • 8 9 10 • 11 12 • 13 • 14 15 16
17 18 • 19 20 21 22 • 23 24 25 26 27 28 29 • 30 31
32 • 33 34 35 36 37 38 • 39 40 41 • 42 • 43 44 • 45 46 47
48 49 50 51 52 53 54 * 55 56 • 57 58 59 60 61 * 62

GOJŪSHIHO SHŌ

1 2 3 4 5 • 6 7 • 8 9 10 • 11 12 • 13 14 15 16
17 18 • 19 20 21 22 23 • 24 25 26 27 28 29 30 31
32 33 34 • 35 36 37 38 39 40 41 • 42 • 43 44 45 46
47 • 48 49 50 51 52 53 • 54 55 56 57 * 58 59 60 61 62
63 64 * 65

MEIKYŌ

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 *

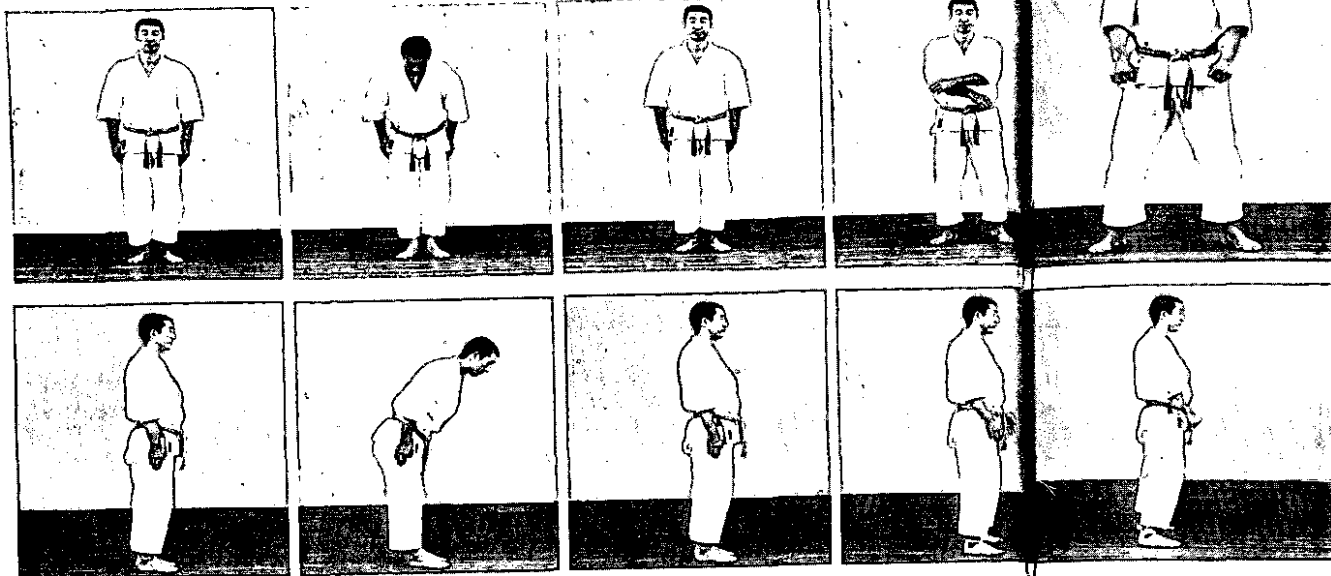
--- continuous, fast

☞ slow, powerfully

* kiai

Gojūshiho Dai

Kamae



Embusen



Take the natural open-leg stance.

1

*Migi uraken jōdan tate mawashi uchi
Hidari ken migi hiji shita ni soeru*

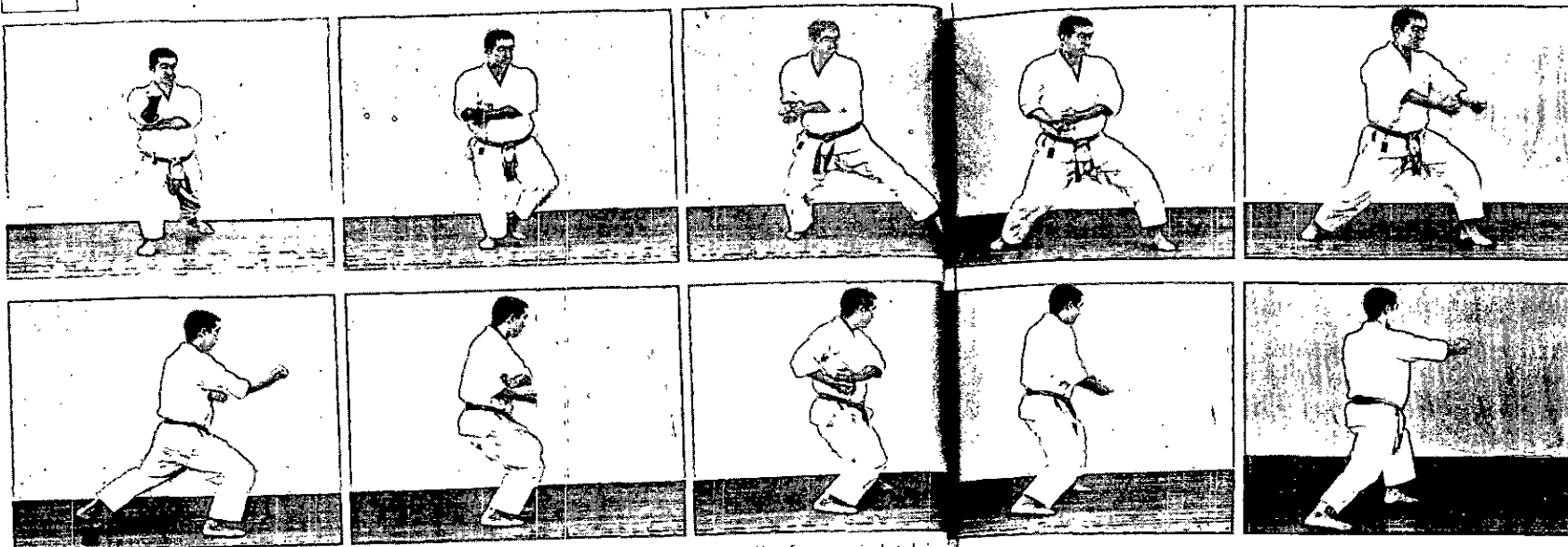


Migi zenkutsu-dachi

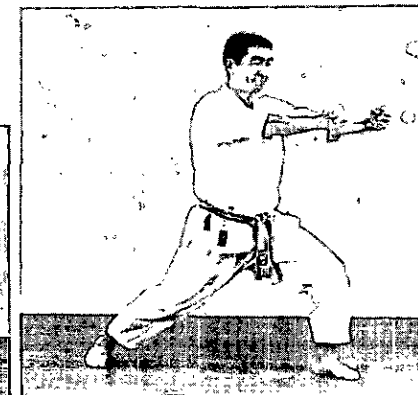


Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow. Raise right fist, passing left shoulder, strike forward in a wide circular motion.

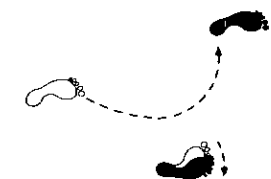
2 Chūdan morote uke (Hiji nobasu)



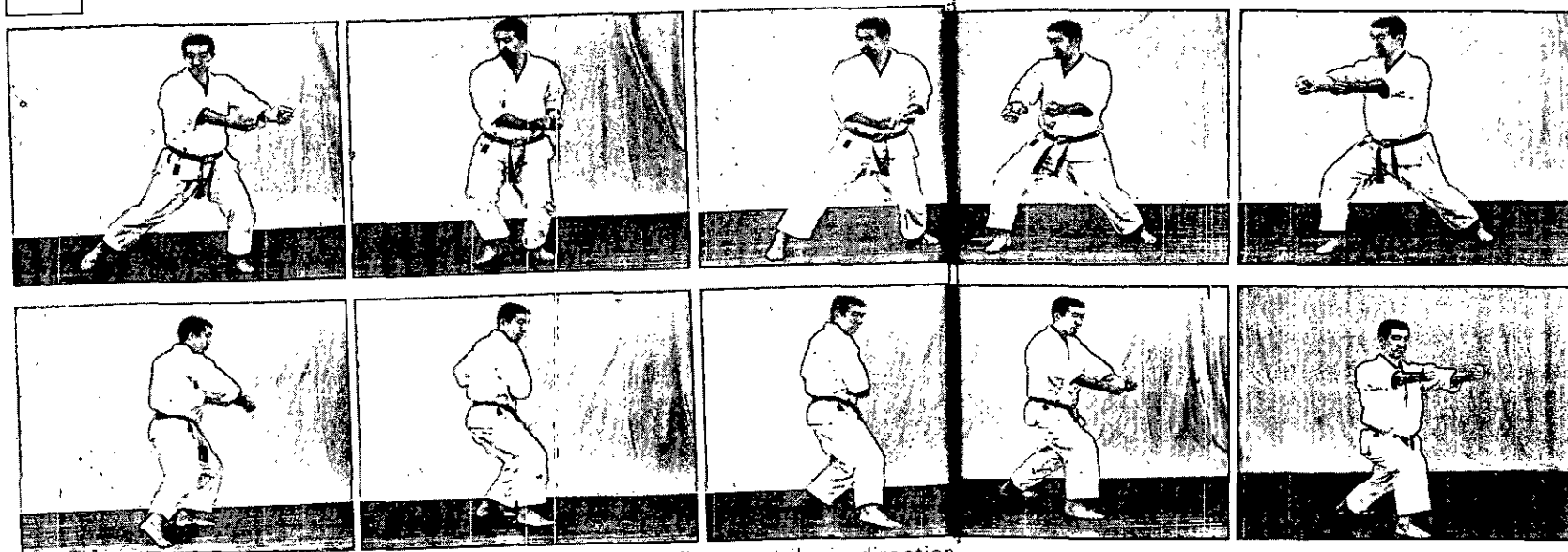
Middle level augmented forearm block Bring both fists diagonally from right hip to left front. Straighten elbows (backs of fists outward), gradually increase power.



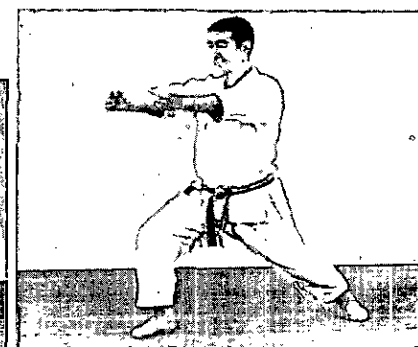
Hidari zenkutsu-dachi



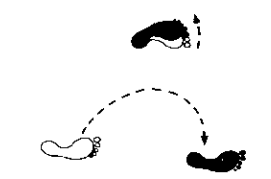
3 Chūdan morote uke



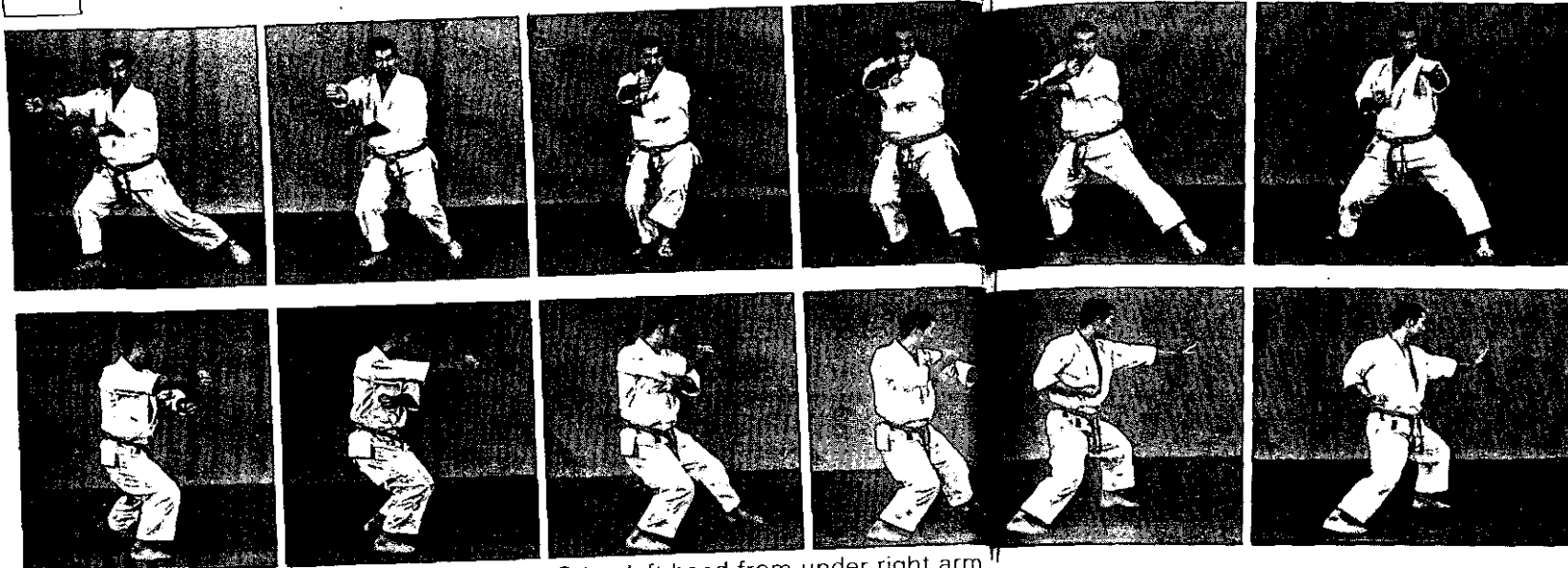
Middle level augmented forearm block Lower and raise fists to strike in direction of stance, straightening arms and gradually increasing power.



Migi zenkutsu-dachi



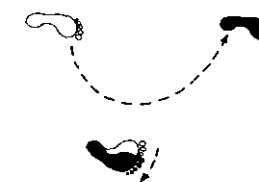
4 *Hidari chūdan tate shutō uke*



Left middle level vertical sword hand block Bring left hand from under right arm to the left oblique front, gradually increasing power.



Hidari zenkutsu-dachi



5 *Hidari chūdan gyaku-zuki*



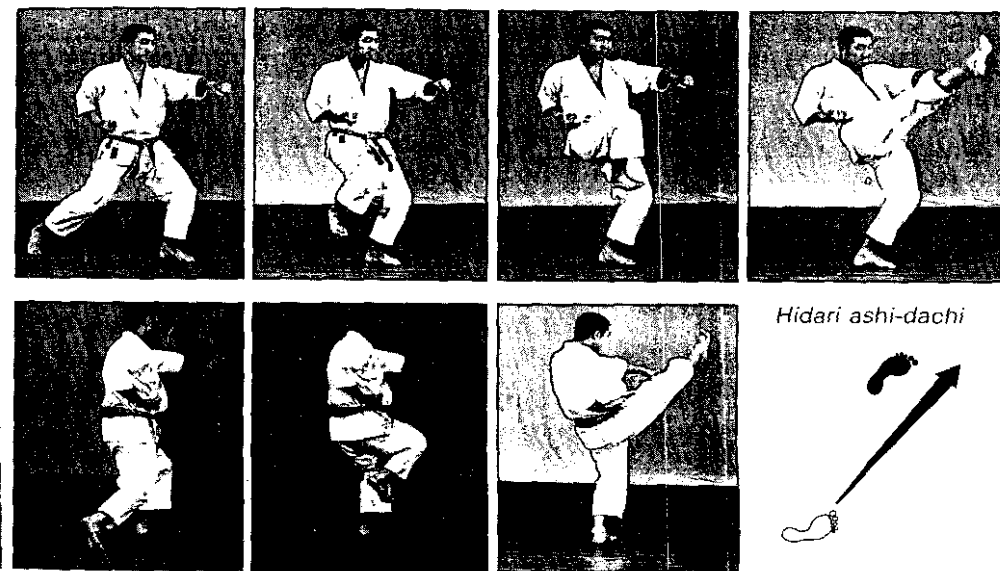
Right middle level reverse punch

6 *Hidari chūdan oi-zuki*



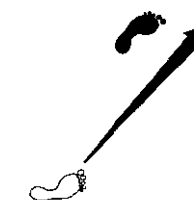
Left middle level lunge punch

7 *Migi chūdan mae-geri*

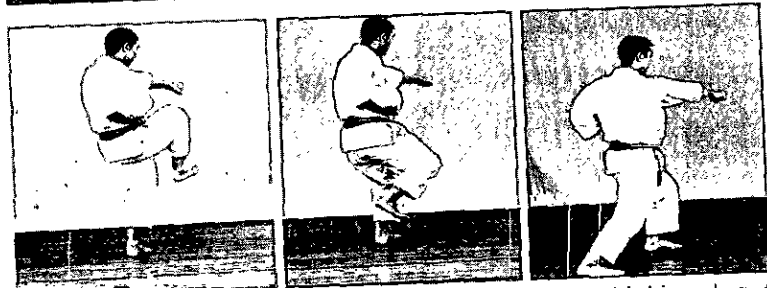
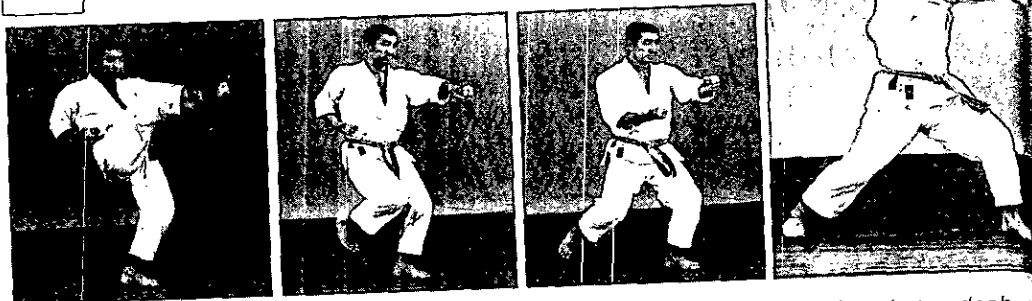


Right middle level front kick

Hidari ashi-dachi

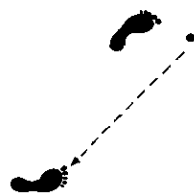


8 Migi chūdan gyaku-zuki

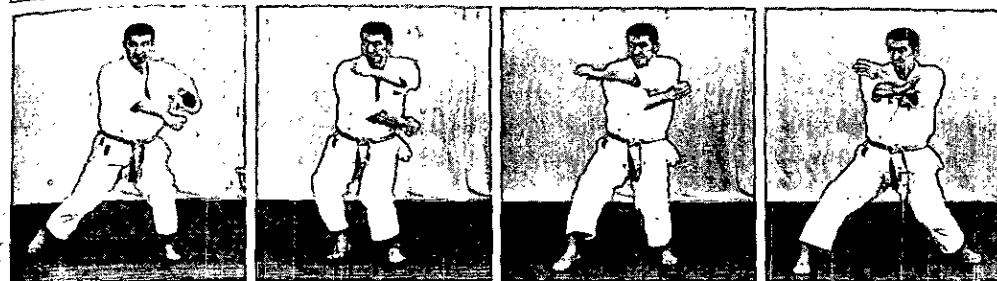


Right middle level reverse punch. Withdraw kicking leg to the rear. Execute Movements 7 and 8 quickly, in a single breath.

Hidari zenkutsu-dachi



9 Migi chūdan tate shutō uke



Right middle level vertical sword hand block. Sweep right hand from left underarm forward to the right oblique front, gradually increasing power.

10 Hidari chūdan gyaku-zuki



Left middle level reverse punch

Migi zenkutsu-dachi

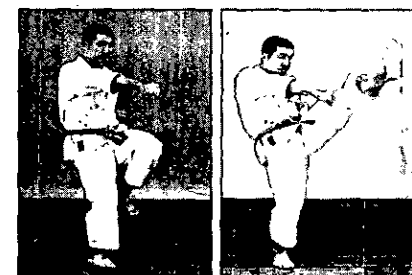


11 Migi chūdan oi-zuki



Right middle level lunge punch

12 Hidari chūdan mae-geri



Left middle level front kick

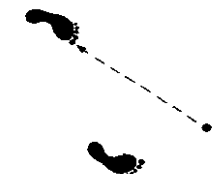
Migi ashi-dachi



13 *Hidari chūdan gyaku-zuki*



Migi zenkutsu-dachi



Left middle level reverse punch Withdraw kicking leg to the rear.

14 *Migi tate empi jōdan uchi*

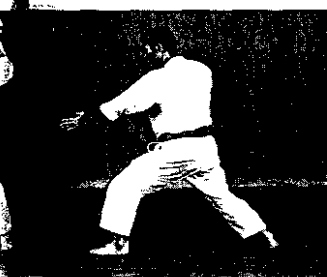
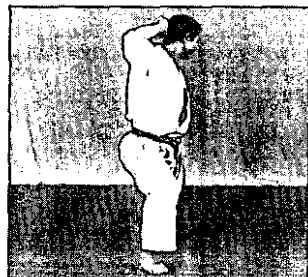
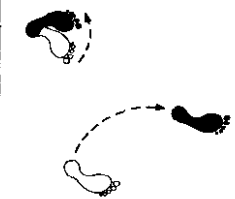


Right upper level upward elbow strike Slide right foot forward.

15 *Migi kokō gedan tsukidashi
Hidari shō sukui uke*



Migi zenkutsu-dachi



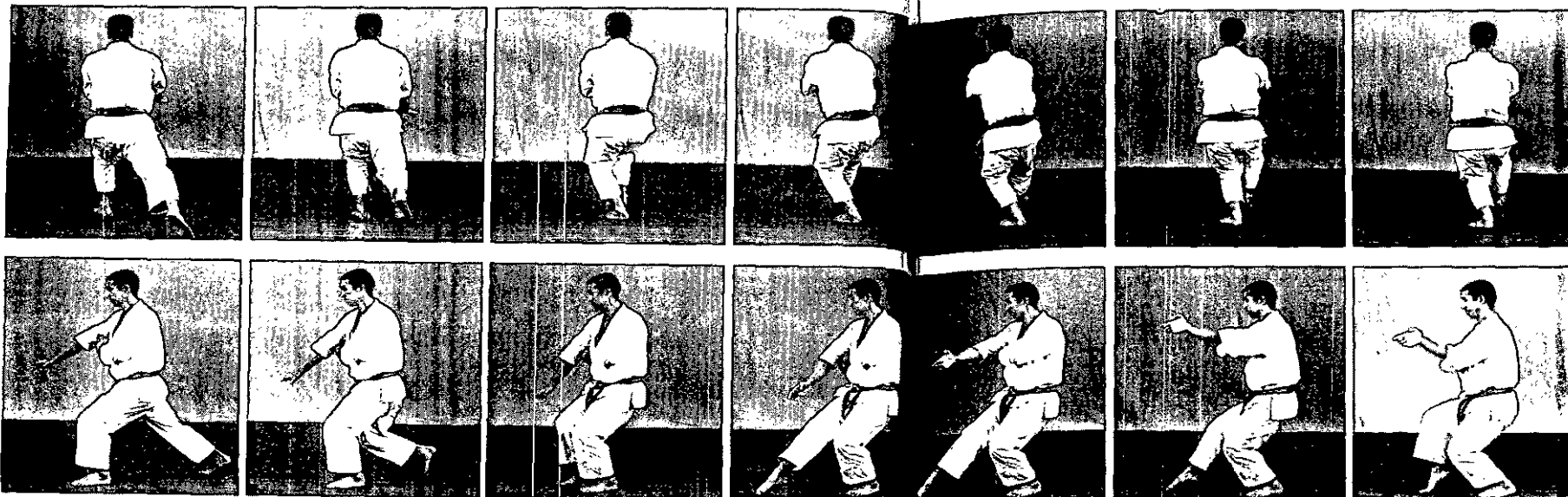
Hidari zenkutsu-dachi



Downward thrust with right tiger mouth/Left hand scooping block Scoop-block upward, bring left hand under right elbow. Rotate hips to the left, reverse direction.

16

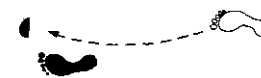
Migi keitō chūdan uke
Hidari shō migi hiji shita ni soeru



Right middle level chicken-head wrist block/Left hand under right elbow Without moving elbow, raise the chicken-head wrist in an inside-outward arc. Slide right

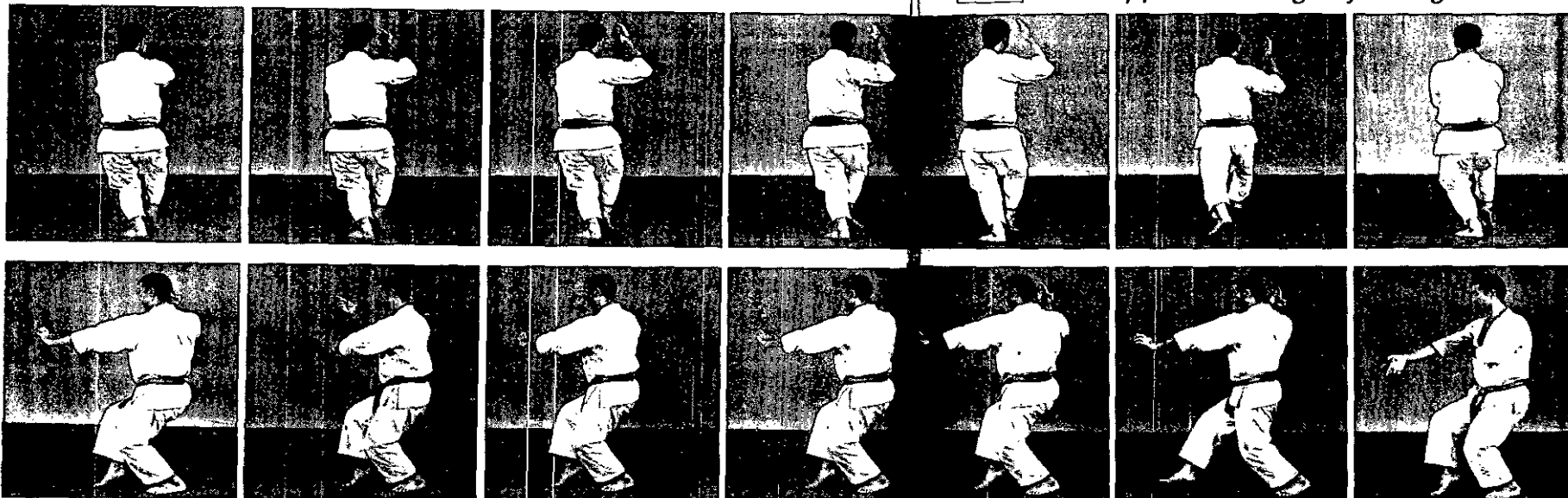
foot half a step to the front, describing a semicircle. Move hands and legs slowly and simultaneously.

Migi ashi mae neko
ashi-dachi



17a

Migi keitō migi mimi yoko



Right chicken-head wrist beside right ear While twisting the upper body rightward, lightly extend left hand to the front, raise right wrist beside the right ear.

17b

Migi ippon nukite chūdan otoshi-zuki
Hidari ippon ken migi hiji uchigawa ni soeru

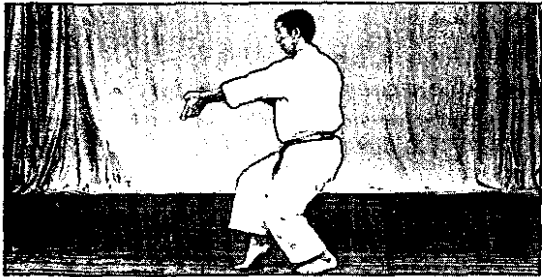
Migi ashi mae neko
ashi-dachi



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Step well forward with right foot, slide left foot forward.

18

Hidari ippō nukite chūdan otoshi-zuki
Migi ippō ken hidari hiji uchigawa ni soeru



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

19

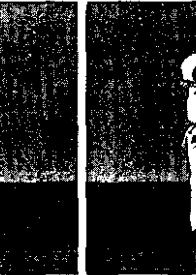
Migi ippō nukite chūdan otoshi-zuki
Hidari ippō ken migi hiji uchigawa ni soeru



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Do Movements 18 and 19 quickly as if a single action.

20

Migi keitō chūdan uke
Hidari shō migi hiji shita ni soeru



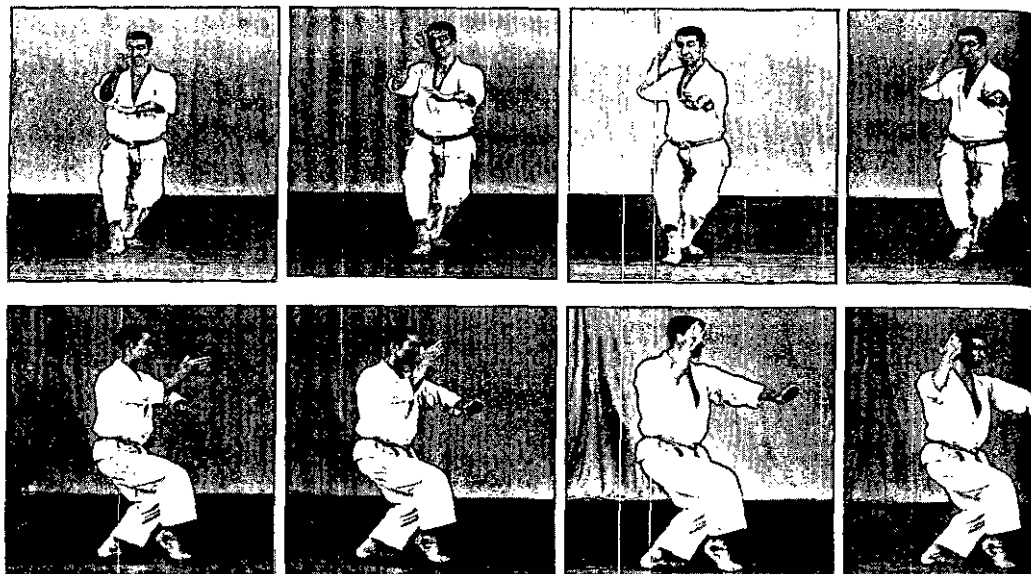
Right middle level chicken-head wrist block/Left hand under right elbow Keeping the elbow in place, swing right hand in a circular motion. Rotate hips to the left

with left foot as pivot, sliding right foot half a step forward in a shallow arc. Move hands and feet slowly and simultaneously.

Migi ashi mae neko ashi-dachi

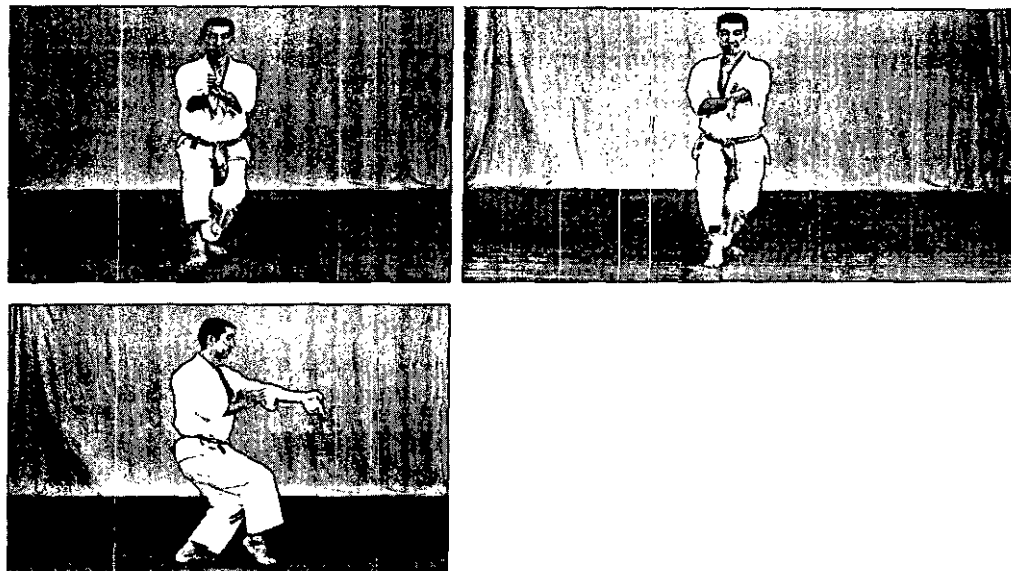


21a Migi keitō migi mimi yoko



Right chicken-head wrist beside right ear While twisting rightward, extend left hand lightly to the front and raise the chicken-head wrist beside right ear.

22 Hidari ippon nukite chūdan otoshi-zuki
Migi ippon ken hidari hiji uchigawa ni soeru



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

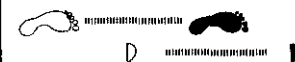
21b Migi ippon nukite chūdan otoshi-zuki
Hidari shō migi hiji uchigawa ni soeru



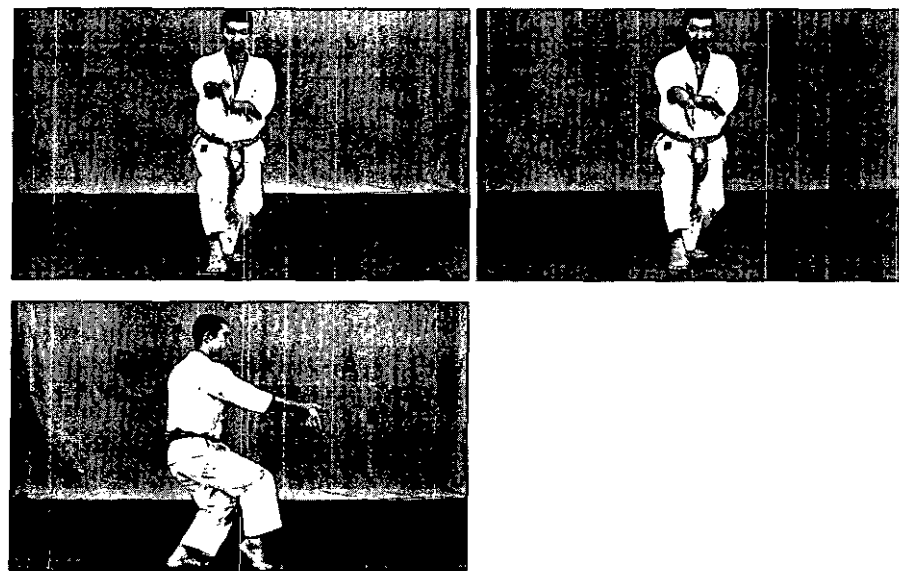
Middle level dropping punch with right one-finger spear hand/Left hand inside right elbow Take a long step forward, then slide left foot into stance.



Migi ashi mae neko
ashi-dachi



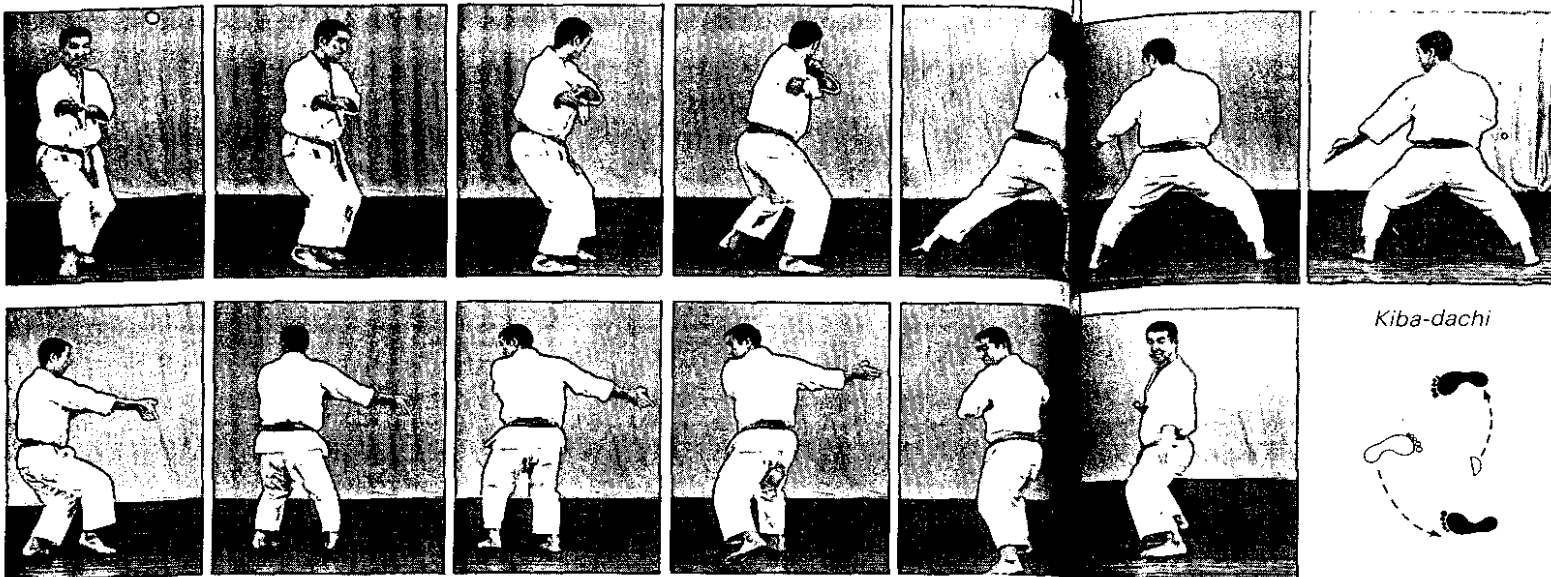
23 Migi ippon nukite chūdan otoshi-zuki
Hidari ippon ken migi hiji uchigawa ni soeru



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow Do Movements 22 and 23 quickly in a single breath.

24

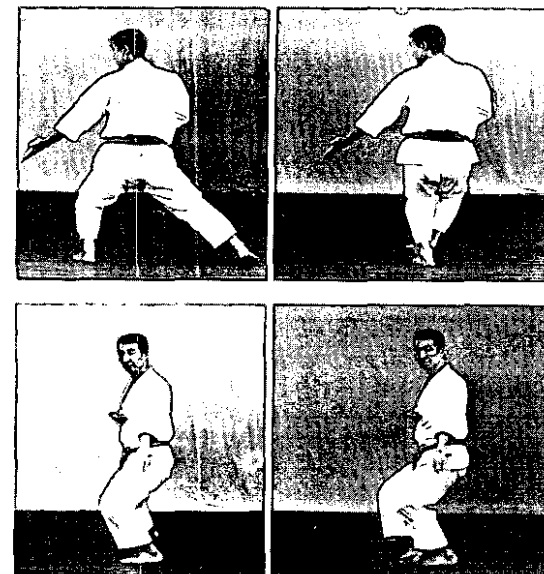
*Hidari haitō gedan uke
Migi shutō suigetsu mae kamae*



Downward block with left ridge hand/Right sword hand in front of solar plexus kamae. Rotate hips to the left with right foot as pivot.

25

*Ryō shō Kyodō 24 no
mama*



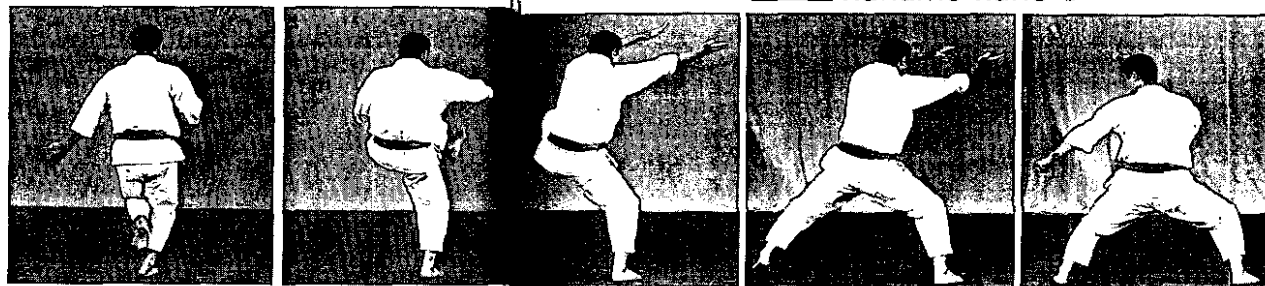
Hands as in Movement 24. Cross right foot in front of left.

Kiba-dachi



26a

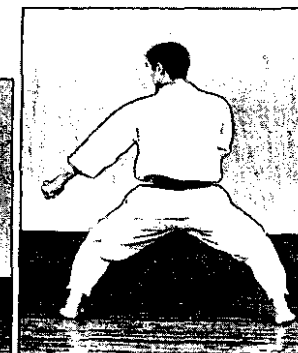
*Ryō shō migi naname
jōhō ni bō uke*



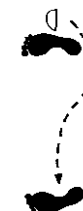
Two-handed stick block diagonally upward to right

26b

*Ryō ken tsuyoku hidari
naname kahō e*

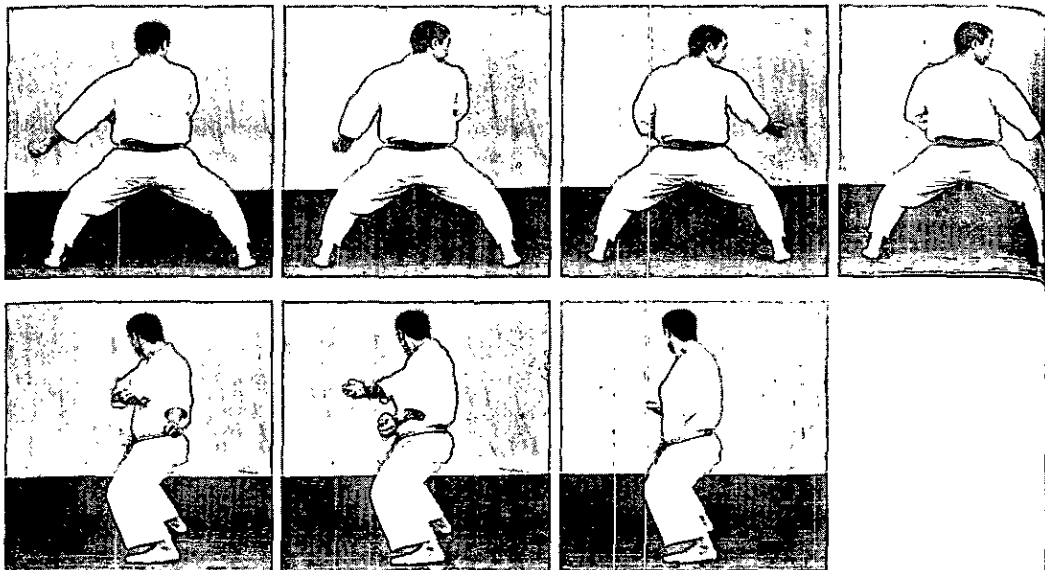


Kiba-dachi



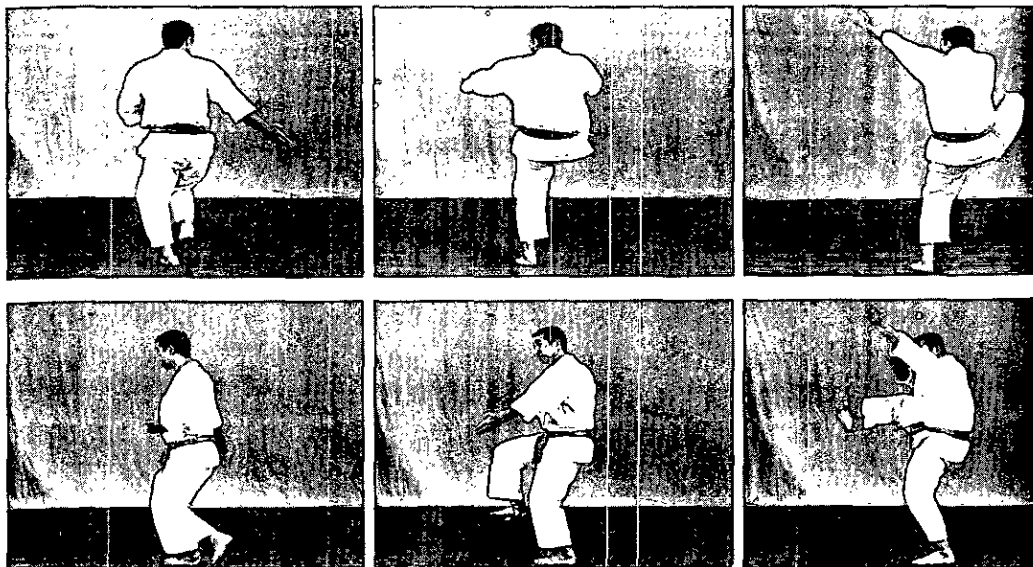
Both fists strongly, diagonally downward to left. Stamp down with left foot. Back of left fist upward, right fist, back downward.

27 Migi haitō gedan uke
Hidari shutō suigetsu mae kamae



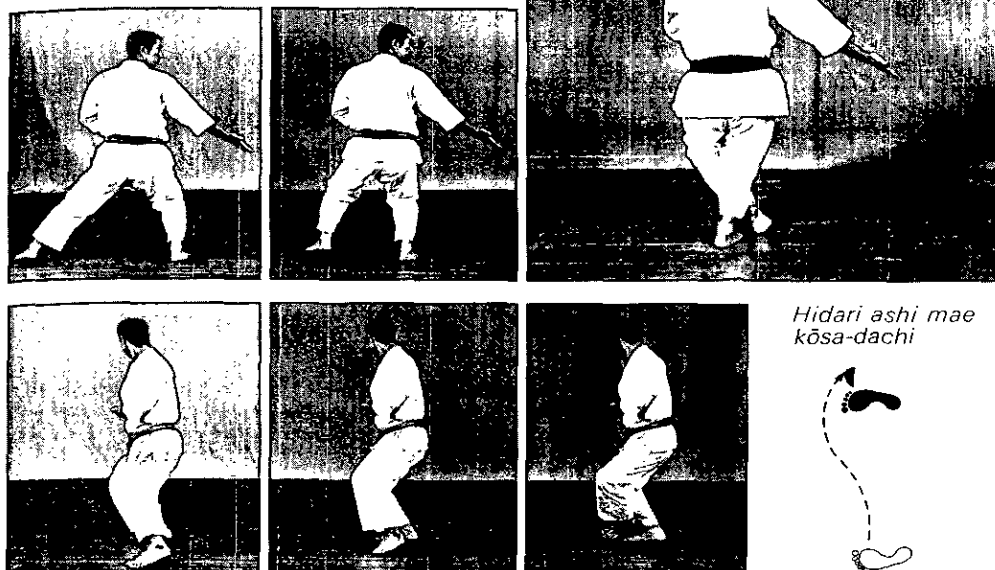
Downward block with right ridge hand/Left sword hand in front of solar plexus kamae

29a Ryō shō hidari naname jōhō ni bō uke



Two-handed stick block diagonally upward to left Back of left hand downward, back of right hand upward. Raise right knee high.

28 Ryō shō Kyodō 27 no mama

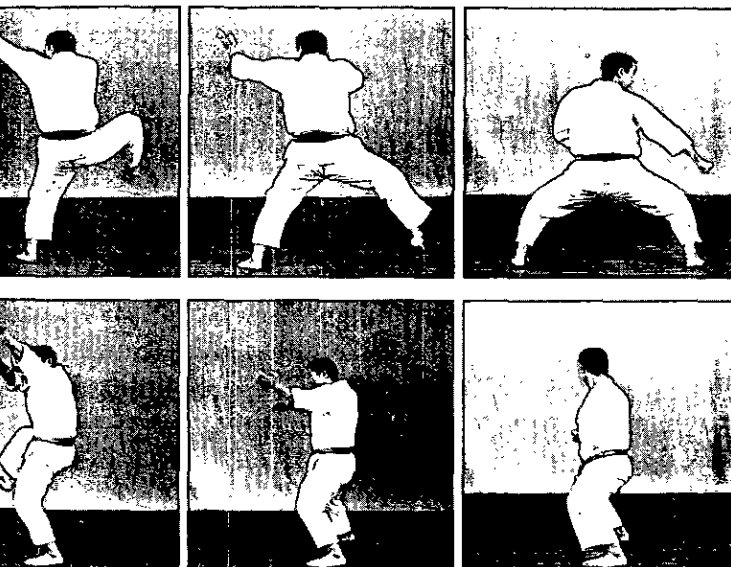


Hands as in Movement 27

Hidari ashi mae
kōsa-dachi

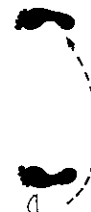


29b Ryō ken tsuyoku migi naname kahō e



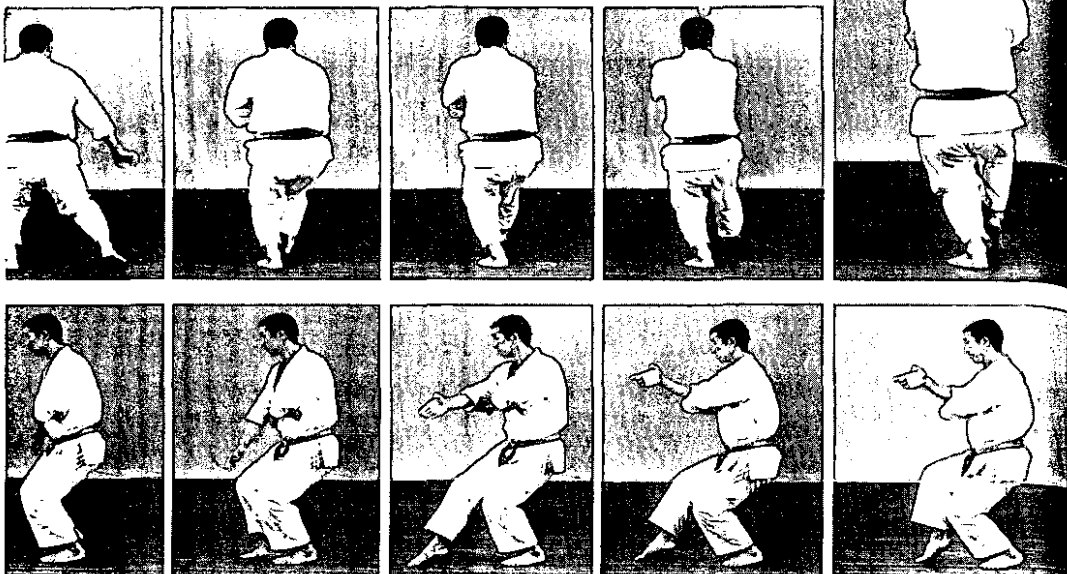
Both fists strongly, diagonally downward to right Stamp to the right with right foot.

Kiba-dachi



30

Migi keitō chūdan uke
Hidari shō migi hiji shita ni soeru



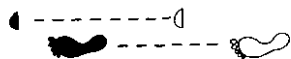
Right middle level chicken-head wrist block/Left hand under right elbow Same as Movement 16. Move hands and feet slowly and simultaneously.

31b

Migi ippon nukite chūdan otoshi-zuki
Hidari shō migi hiji uchigawa ni soeru



Migi ashi mae neko
ashi-dachi



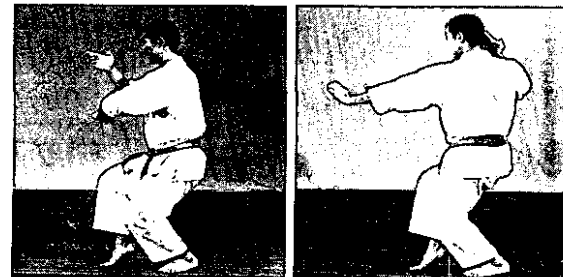
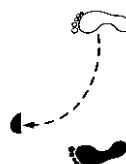
Middle level dropping punch with right one-finger spear hand/Left hand inside right elbow Take a long step forward, slide left foot into stance.

31a

Migi keitō migi mimi yoko



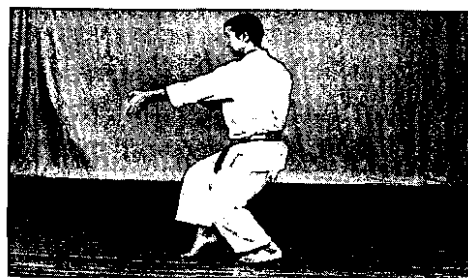
Migi ashi mae neko
ashi-dachi



Right chicken-head wrist beside right ear While twisting upper body rightward, extend left hand and raise right wrist.

32

Hidari ippon nukite chūdan otoshi-zuki
Migi ippon ken hidari hiji uchigawa ni soeru



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

33

*Migi ippon nukite chūdan
otoshi-zuki/Hidari ippon ken
migi hiji uchigawa ni soeru*



Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow

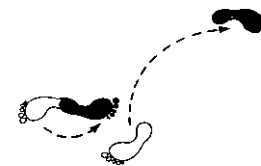
34

*Migi shihon nukite gedan-zuki
Hidari ken hidari koshi*



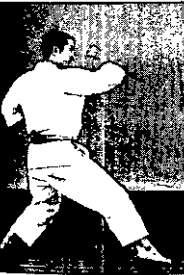
Downward punch with right four-finger spear hand/Left fist at left side With right leg as pivot, rotate hips to the left to reverse direction.

Hidari zenkutsu-dachi



35

*Migi uraken jōdan tate mawashi uchi
Hidari ken hidari koshi*



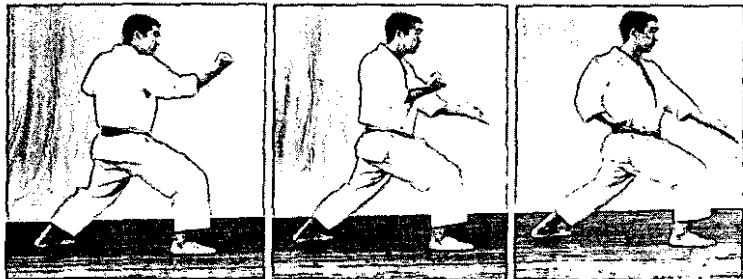
Upper level vertical roundhouse strike with right back-fist/Left fist at left side Slide right foot a step forward in a shallow arc. Coordinate this with the strike, mov-

ing the fist slowly and using the elbow as a pivot.

Migi zenkutsu-dachi



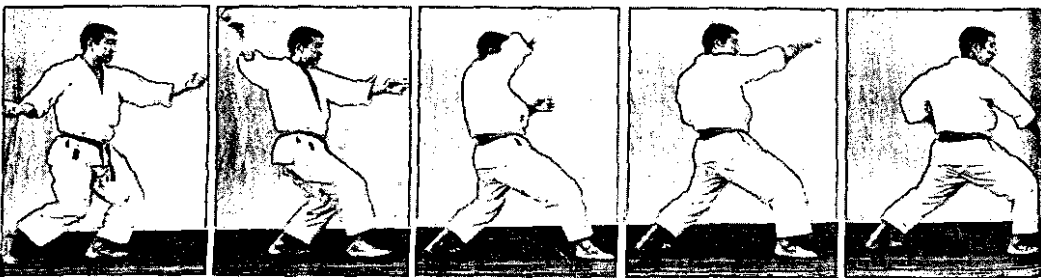
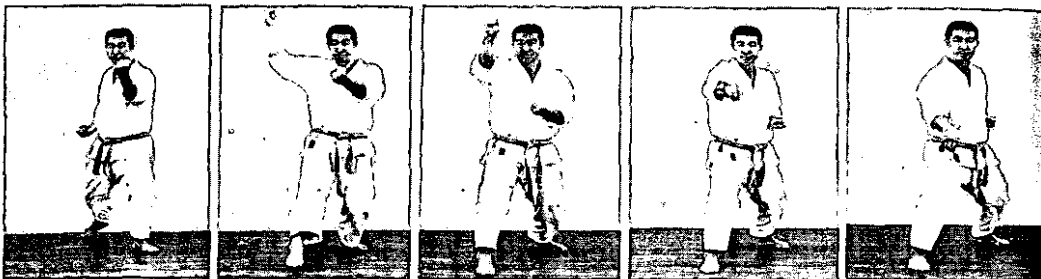
36 *Hidari shihon nukite gedan-zuki*
Migi ken migi koshi



Downward punch with left four-finger spear hand/Right fist at right side



38 *Migi washide gedan otoshi uchi*



Dropping strike with right eagle hand Slide right foot a long step forward. Swing the right hand downward from overhead; snap wrist when striking.

37 *Hidari uraken jōdan tate mawashi uchi*
Migi ken migi koshi



Hidari zenkutsu-dachi



Upper level vertical roundhouse strike with left back-fist/Right fist at right side
Slide left foot a step forward in a shallow arc, coordinating hand and foot actions.

39 *Migi washide jōdan tsuki-age*

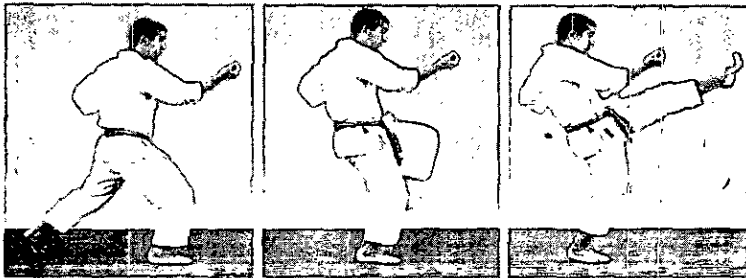


Migi zenkutsu-dachi



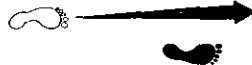
Upper level rising punch with right eagle hand Keep elbow stable, snap fist into position.

40 *Migi washide sono mama*
Hidari jōdan mae-geri



Keep right eagle hand/Left upper level front kick

Migi ashi-dachi



41b *Migi ken kōhō gedan-barai*
Hidari hiji jōdan ate



Downward block to rear with right fist/Left upper level elbow strike. Thrust left elbow upward above shoulder height. Crossing fists adds power to hip rotation.

Hidari zenkutsu-dachi



41a *Migi ken hidari kata ni hiki*
Hidari ken chūdan-zuki

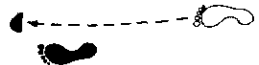


Right fist back to left shoulder/Left middle level punch. Execute punch while retracting kicking leg.

42 *Migi keitō chūdan uke*
Hidari shō migi hiji shita ni soeru

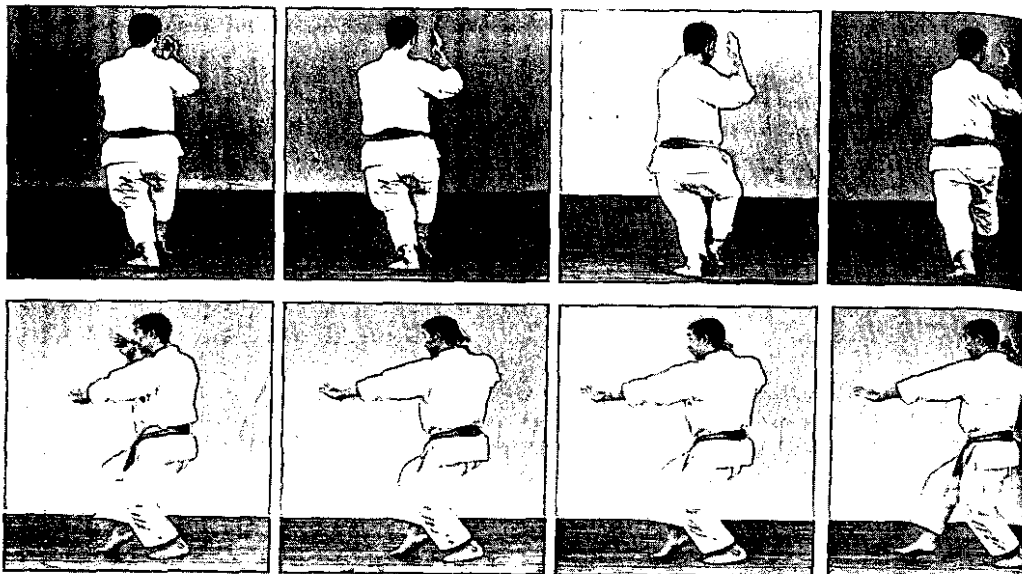


Migi ashi mae
neko ashi-dachi



Right middle level chicken-head wrist block/Left hand under right elbow. Slide right foot forward in a shallow arc. Move hands and feet slowly at the same time.

43a Migi keitō migi mimi yoko



Right chicken-head wrist beside right ear. While twisting upper body rightward, lightly extend left hand to the front and raise the right chicken-head wrist.

44 Hidari ippon nukite chūdan otoshi-zuki/Migi ken hidari hiji



Middle level dropping punch with left one-finger spear hand/Right one-knuckle fist inside left elbow

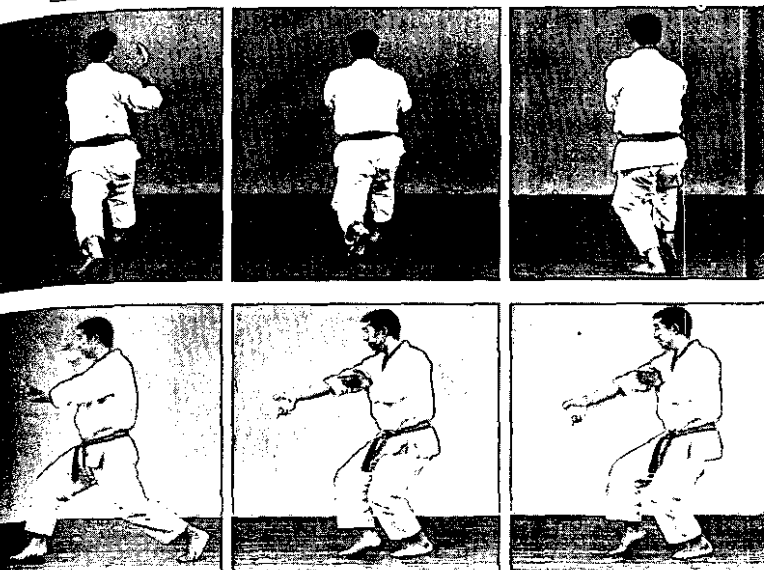
44

45 Migi ippon nukite chūdan otoshi-zuki Hidari ken migi hiji



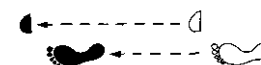
Middle level dropping punch with right one-finger spear hand/Left one-knuckle fist inside right elbow

43b Migi ippon nukite chūdan otoshi-zuki Hidari shō migi hiji uchigawa ni soeru

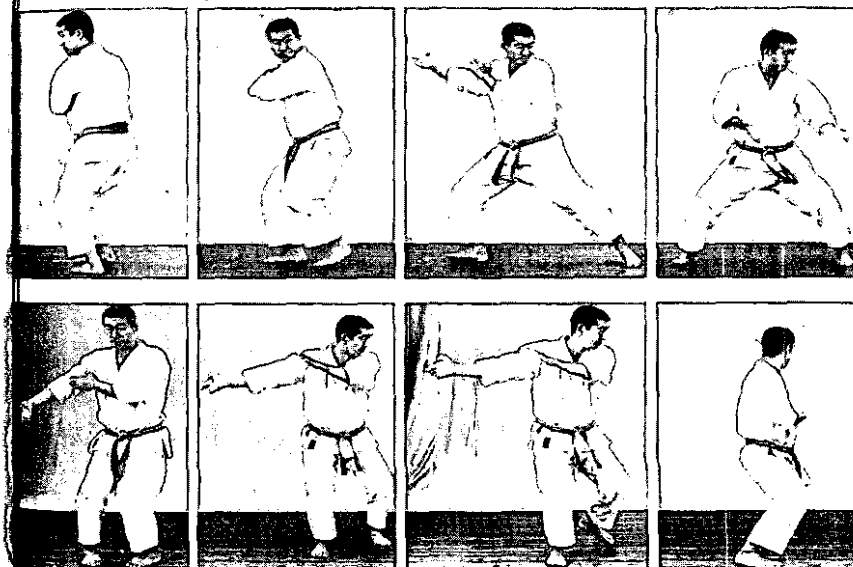


Right middle level dropping punch with right one-finger spear hand/Left hand inside right elbow

Migi ashi mae
neko ashi-dachi



46 Hidari haitō gedan sokumen uke Migi shutō suigetsu mae kamae

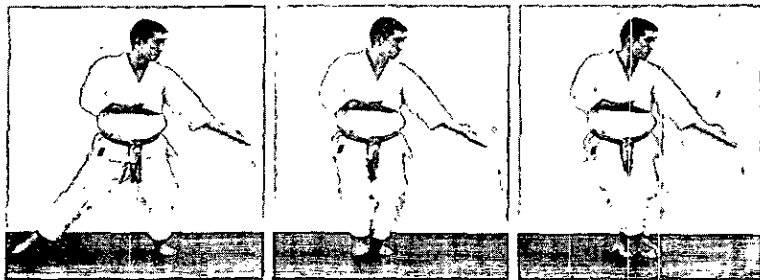


Downward side block with left ridge hand/Right sword hand in front of solar plexus kamae With right leg as pivot, rotate hips to the left until feet are on line.

Kiba-dachi

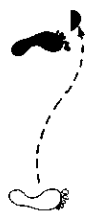


47 Ryō shō Kyudō 46 no mama

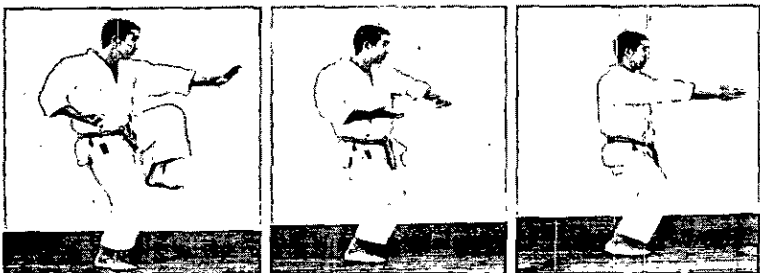
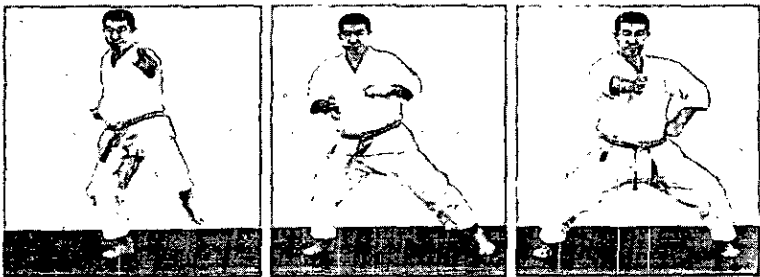


Hands as in Movement 46

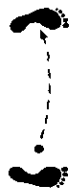
Migi ashi mae
kōsa-dachi



48b Migi shihon tate nukite chūdan-zuki
Hidari hiji yoko hari hidari koshi kamae

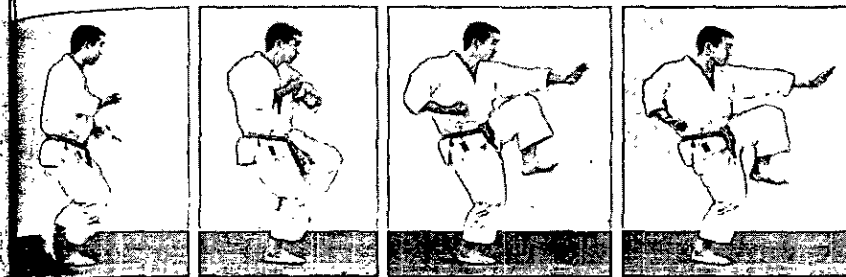


Kiba-dachi



Middle level punch with right four-finger standing spear hand/Left elbow left side guard kamae Stamp left foot into stance.

48a Hidari tate shutō chūdan uchi uke
Migi ken migi koshi

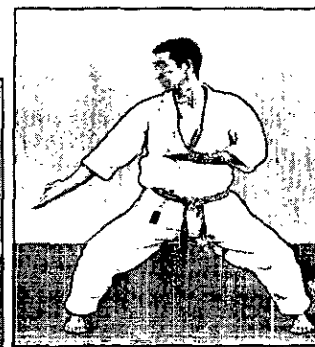
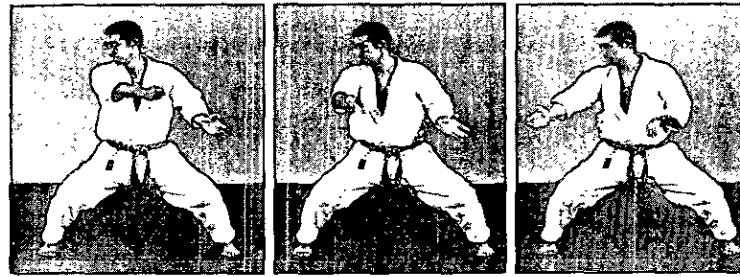


Migi ashi-dachi



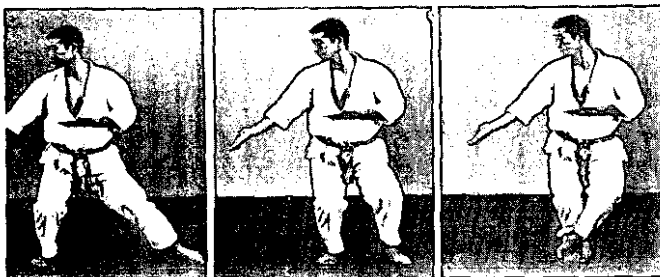
Left middle level vertical sword hand block, inside-outward/Right fist at right side Raise left knee in front of chest.

49 Migi haitō gedan sokumen uke
Hidari shutō suigetsu mae kamae

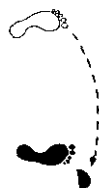


Downward side block with right ridge hand/Left sword hand in front of solar plexus kamae

50 Ryō shō sono mama



Hidari ashi mae
kōsa-dachi



Hands as before Move calmly.

51a Hidari tate shu
tō chūdan



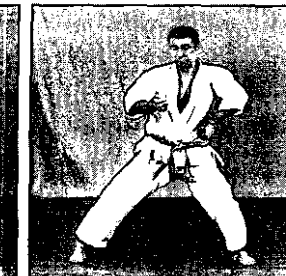
Left middle level vertical
sword hand block, in-

uchi uke/Migi
ken migi koshi



side-outward/Right fist at right side

51b Migi shihon tate nukite chūdan-zuki
Hidari hiji yoko hari hidari koshi kamae

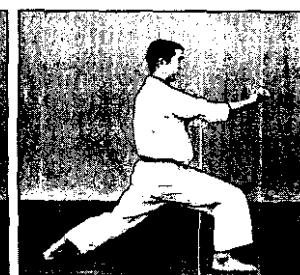
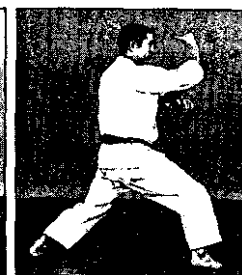
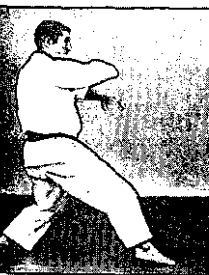
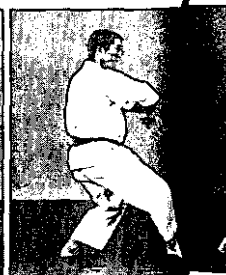
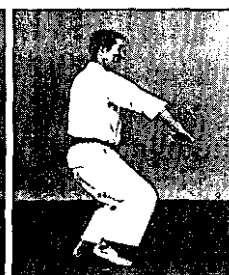
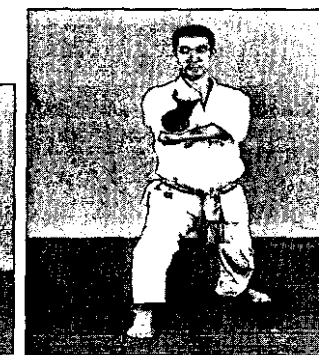
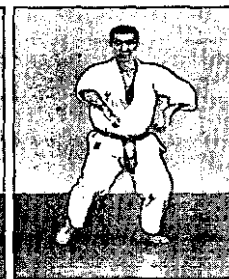


Middle level punch with right four-finger
standing spear hand/Left elbow left side
guard kamae Stamp right foot into stance.

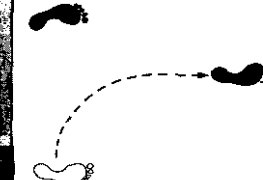
52 Migi uraken jōdan tate
mawashi uchi



Kiba-dachi



Migi zenkutsu-dachi

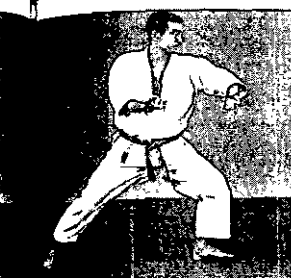
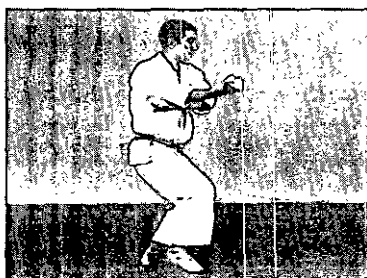
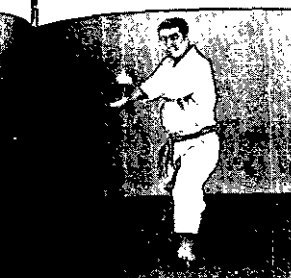
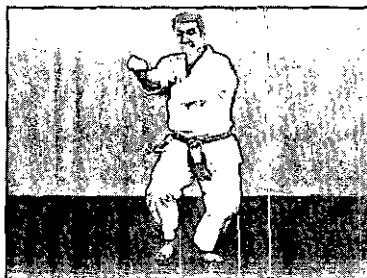


Upper level vertical roundhouse strike with right
back-fist/Left fist under right elbow Slide foot for-

ward in a shallow arc. Execute hand and foot movements slowly and simultaneous-
ly.

53

Hidari kentsui chūdan yoko uchi
Migi ken migi koshi



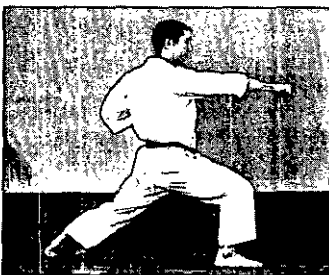
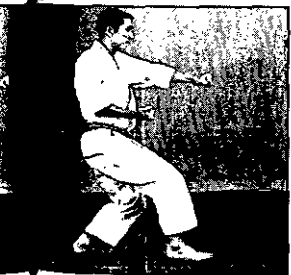
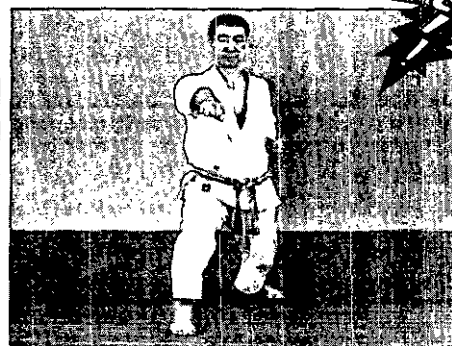
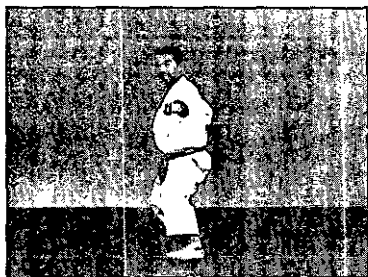
Middle level horizontal strike with left hammer fist/Right fist at right side. Retract right foot to change attitude of upper body.

Kiba-dachi



54

Migi ken chūdan oi-zuki
Hidari ken hidari koshi



Right middle level lunge punch/Left fist at left side. Slide right foot a step forward.

Migi zenkutsu-dachi



55 *Ryō ken ryō chichi mae kamae*

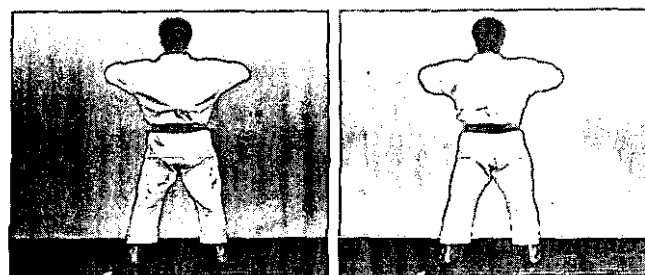
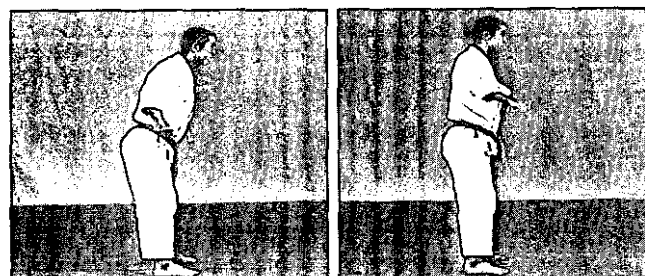


Shizen-tai



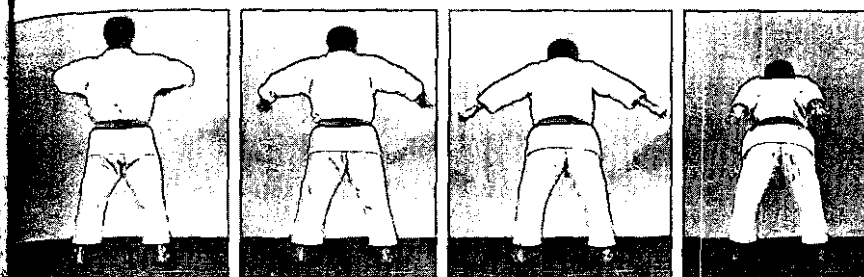
Fists at nipples kamae With right leg as pivot, rotate hips to the left and align left foot with right foot. Elbows out to the sides.

57 *Ryō ken ryō chichi mae kamae*



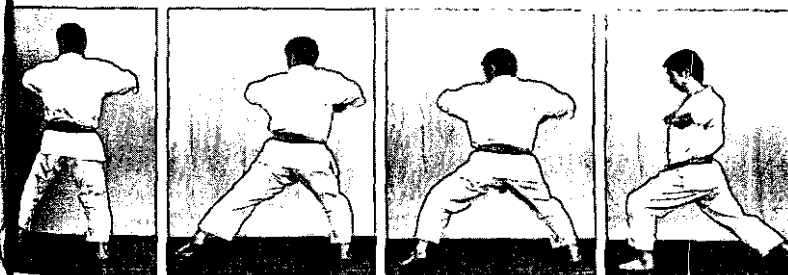
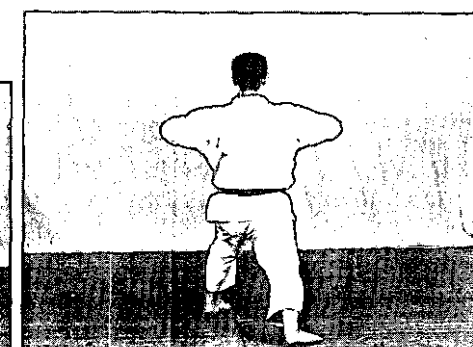
Fists at nipples kamae Elbows out to the sides.

56 *Ryō kentsui kōhō chūdan hasami uchi*

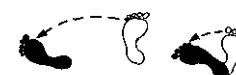


Middle level hammer fists scissors strike to the rear Keep natural stance and push hips strongly backward.

58 *Ryō ken sono mama*

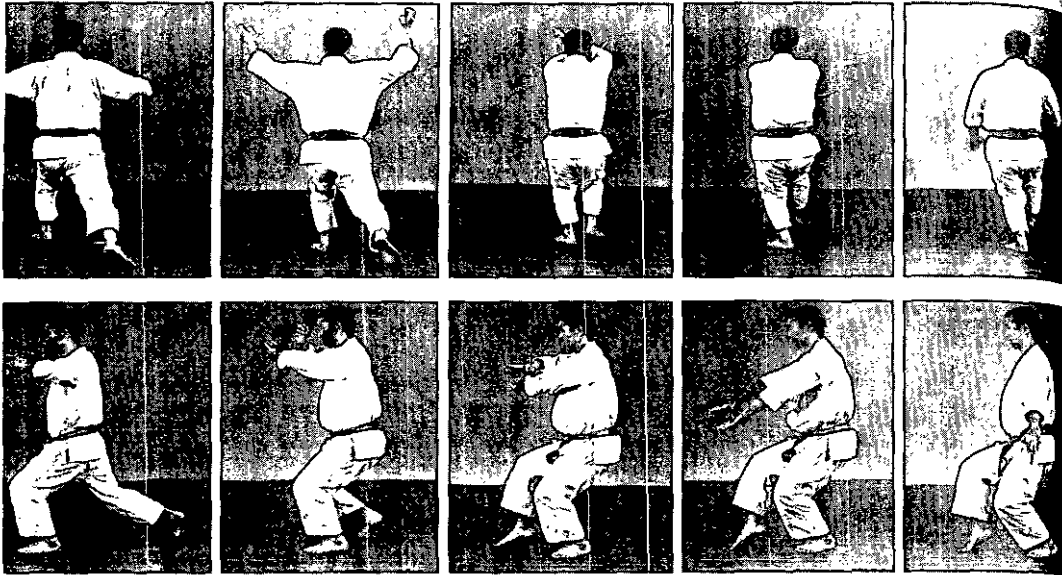


Hidari zenkutsu-dachi

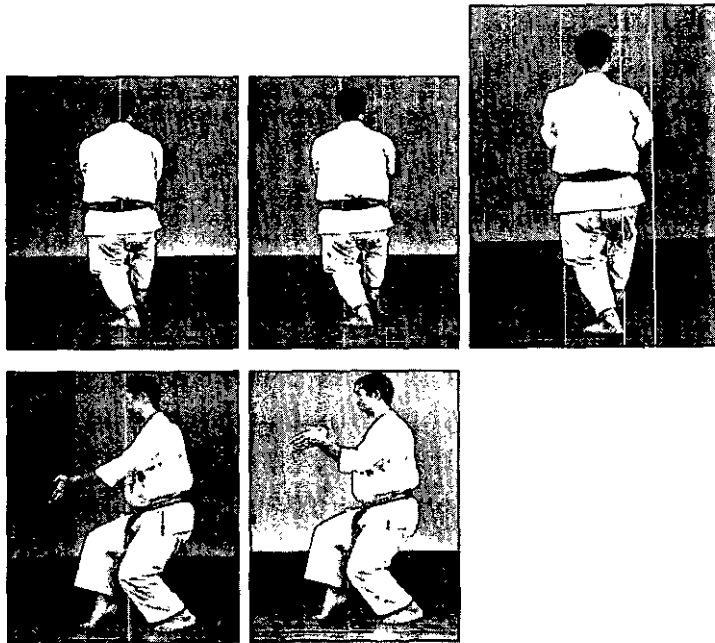


Fists as before With right leg as pivot, rotate hips to the left to change attitude of upper body.

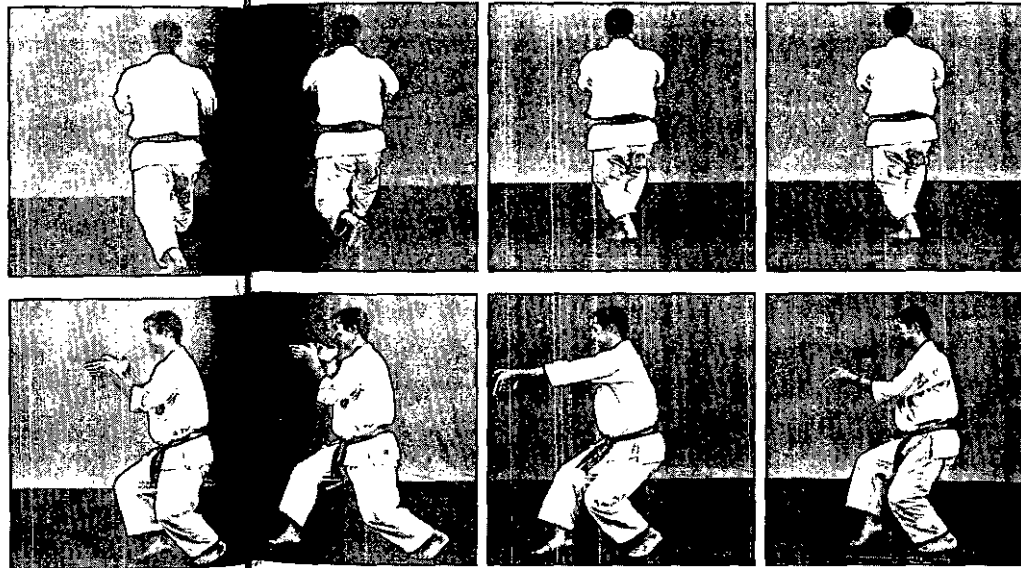
59 Ryō shō kakiwake gedan nagashi uke



Two-handed downward sweeping reverse wedge block Moving slowly, slide right foot forward in a shallow arc.

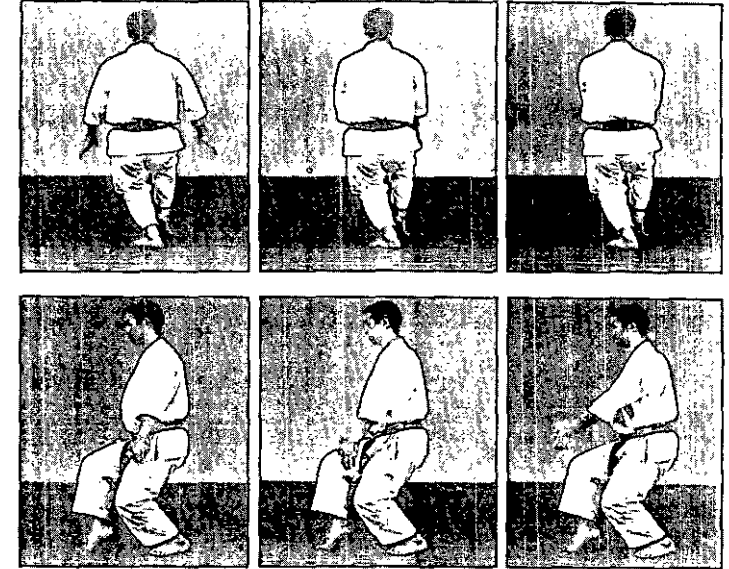


61 Ryō ippon nukite chūdan otoshi-zuki



Middle level dropping punch with one-finger spear hands Take a long step forward, advance left foot, then retract right foot slightly for stance.

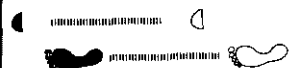
60 Ryō keitō chūdan uke

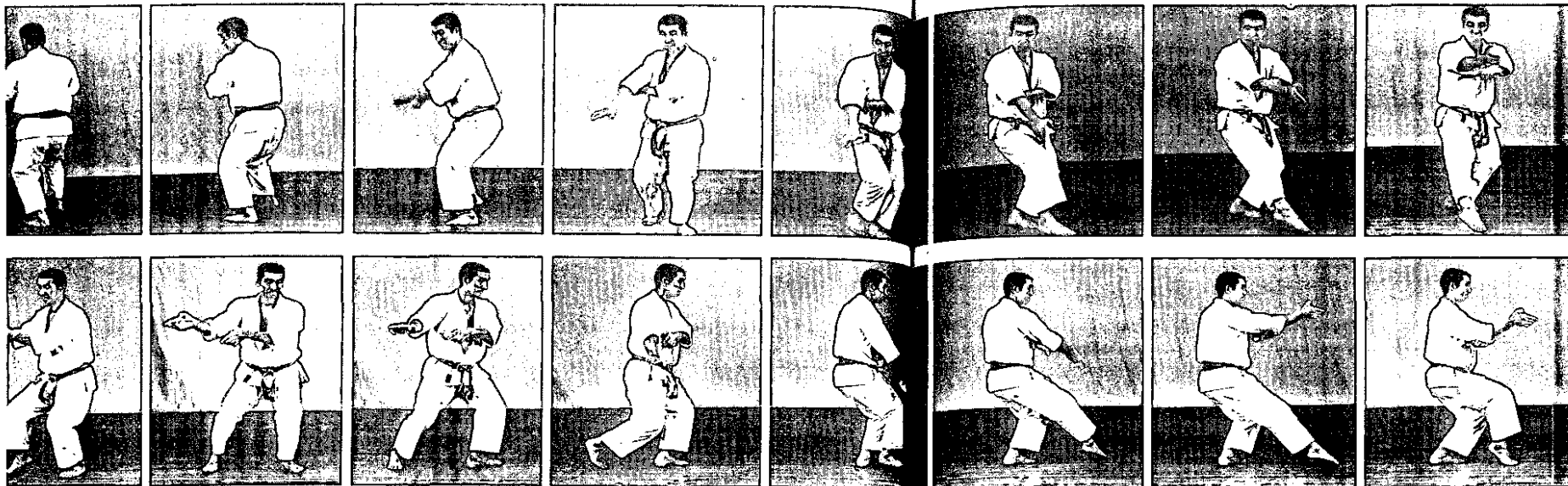


Middle level block with chicken-head wrists Keep elbow stable, raise forearms slowly.



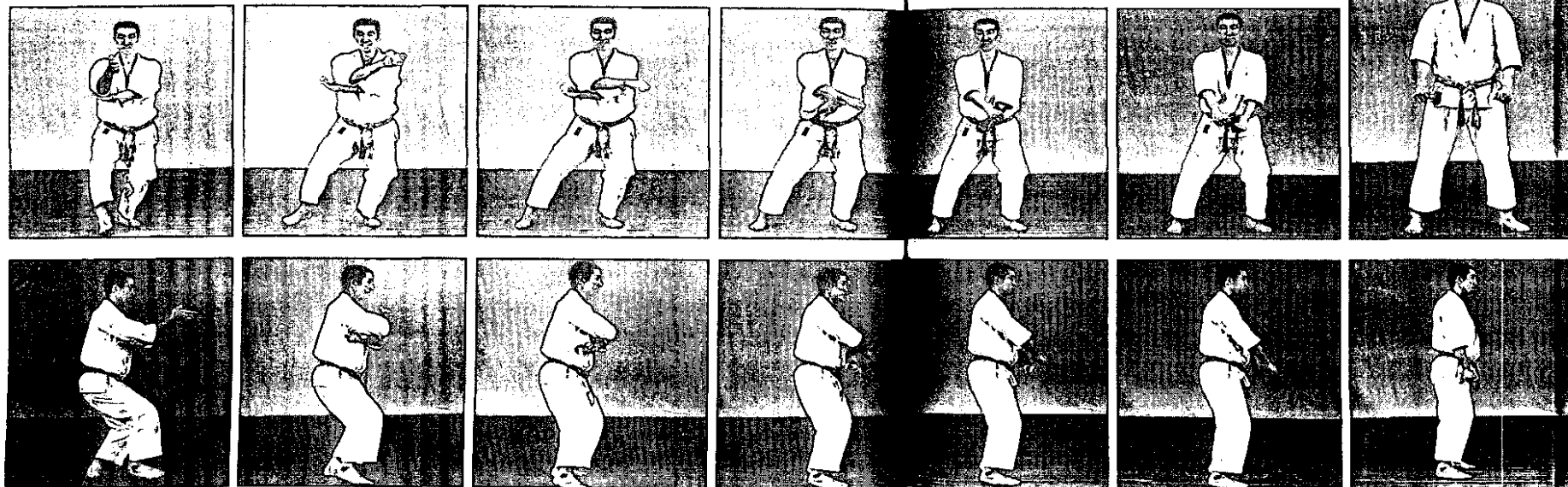
Migi ashi mae neko ashi-dachi





Right middle level chicken-head wrist block/Left hand under right elbow With left leg as pivot, rotate hips to the left.

Naore



Retract right foot and return to shizen-tai.



*Migi ashi mae neko
ashi-dachi*



Shizen-tai

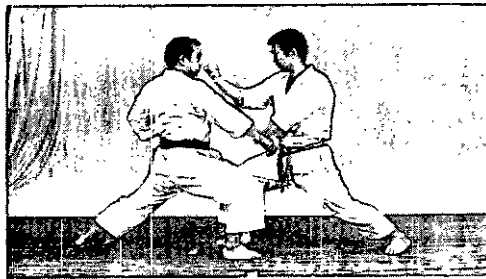
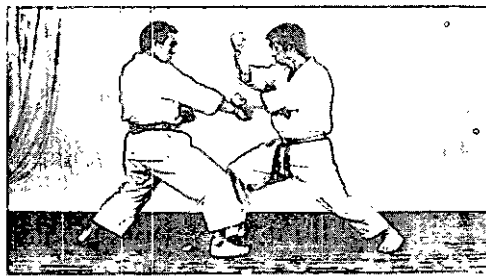
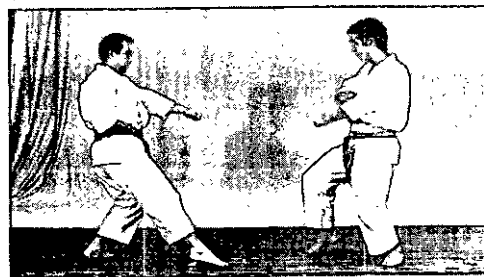
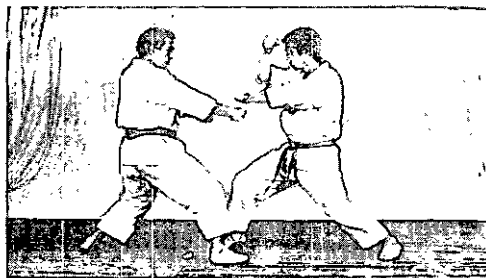


GOJŪSHIHO DAI: IMPORTANT POINTS

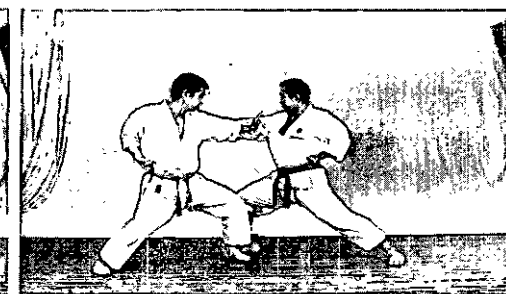
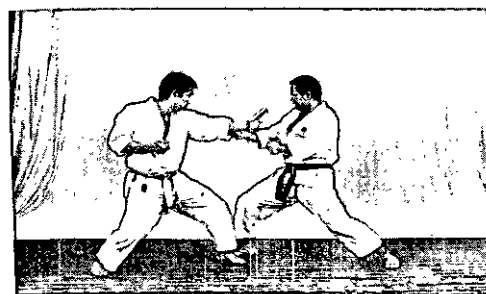
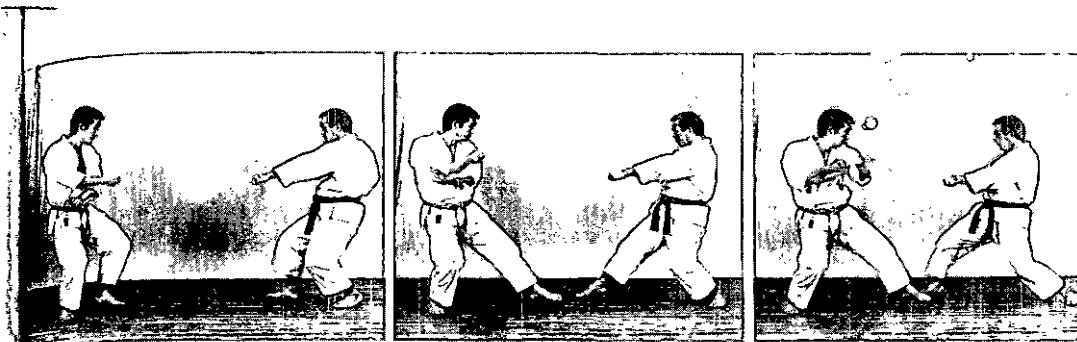
With sixty-two movements, Gojūshiho Dai is one of the long kata—a bit longer than when it was named “fifty-four steps.”

Among its distinguishing characteristics are varied smooth and flowing techniques, stances like the cat leg and single leg which require excellent balance, and its turning movements. There are several chicken-head wrist blocks and attacks utilizing a dropping punch.

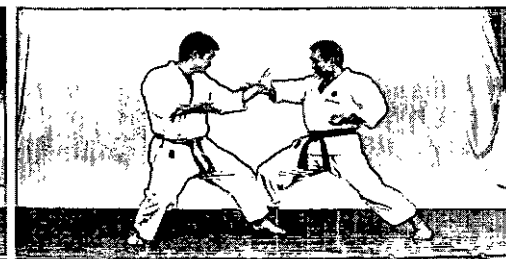
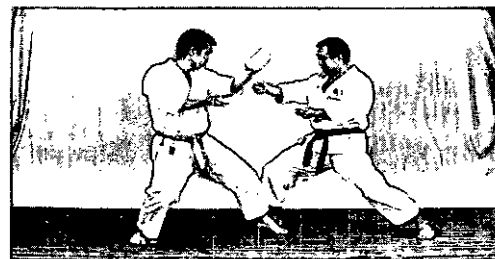
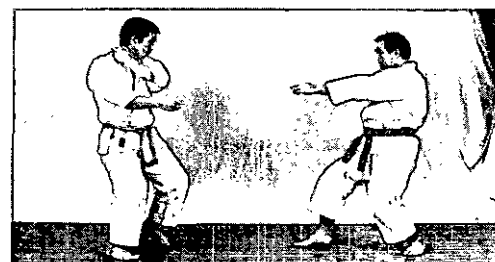
A high level of technical skill is needed to perform this advanced kata effectively.

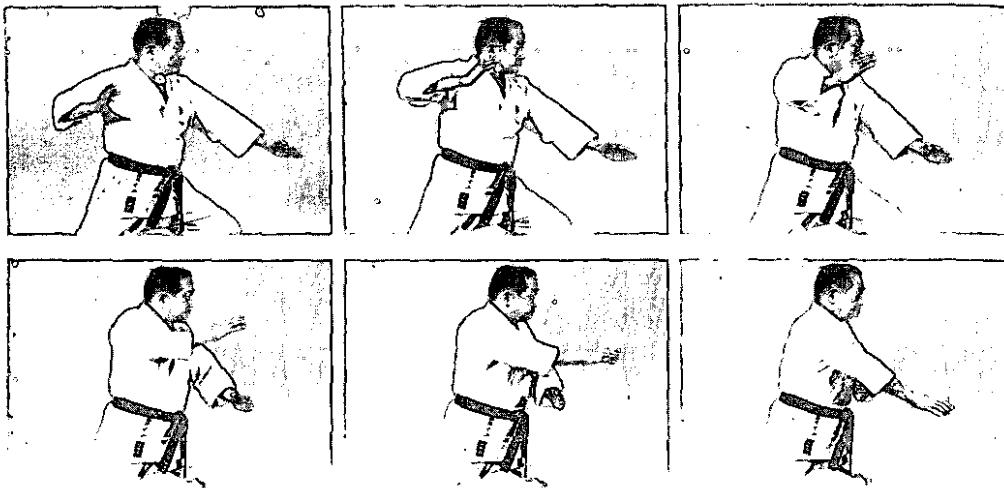


1. Movement 1. Counter your opponent's middle level attack by pressing down with the left arm. Execute the vertical roundhouse strike with your right back-fist. With the elbow as the pivot, swing the fist in a wide circular motion, upward and forward.

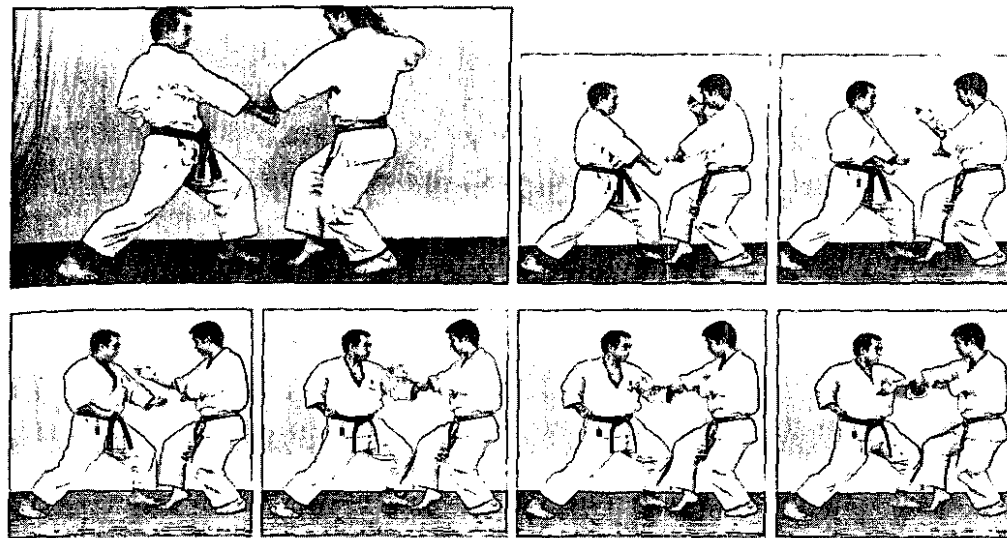


2. Movement 4. Block your assailant's upper arm well to the inside by bringing the left vertical sword hand from under the right arm to the middle level in a wide circular motion. Simultaneously advance the left foot. Compare this with the regular sword hand block, which is swung down from above the shoulder, as shown in the lower photos. It is essential to master the difference between the two types of sword hand.

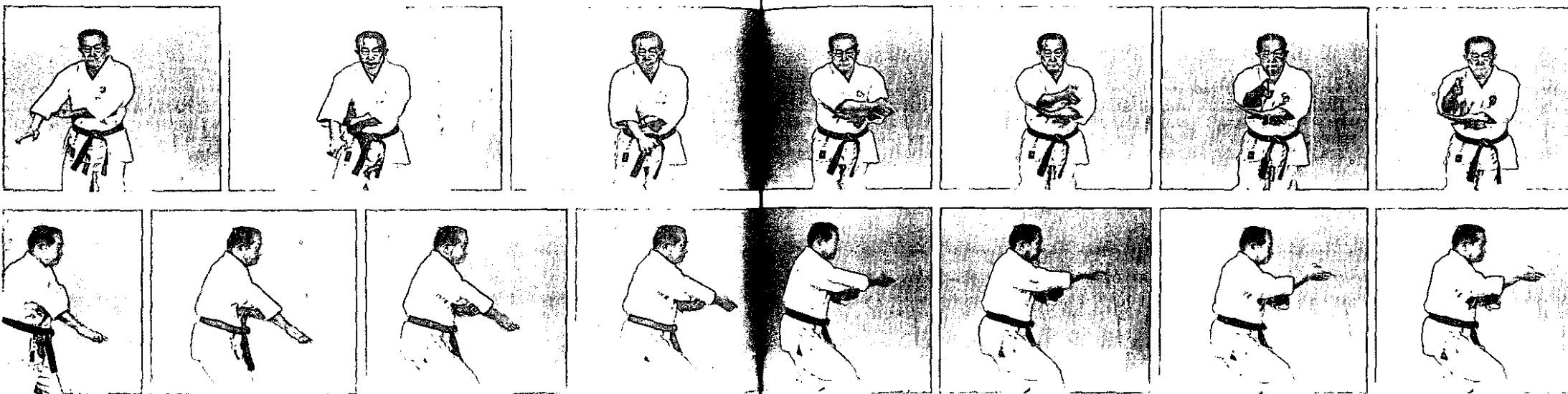




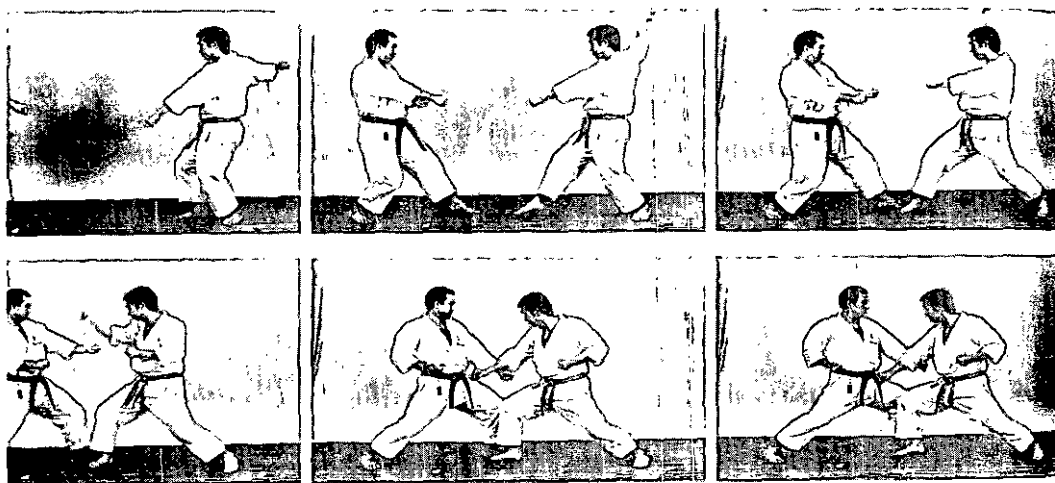
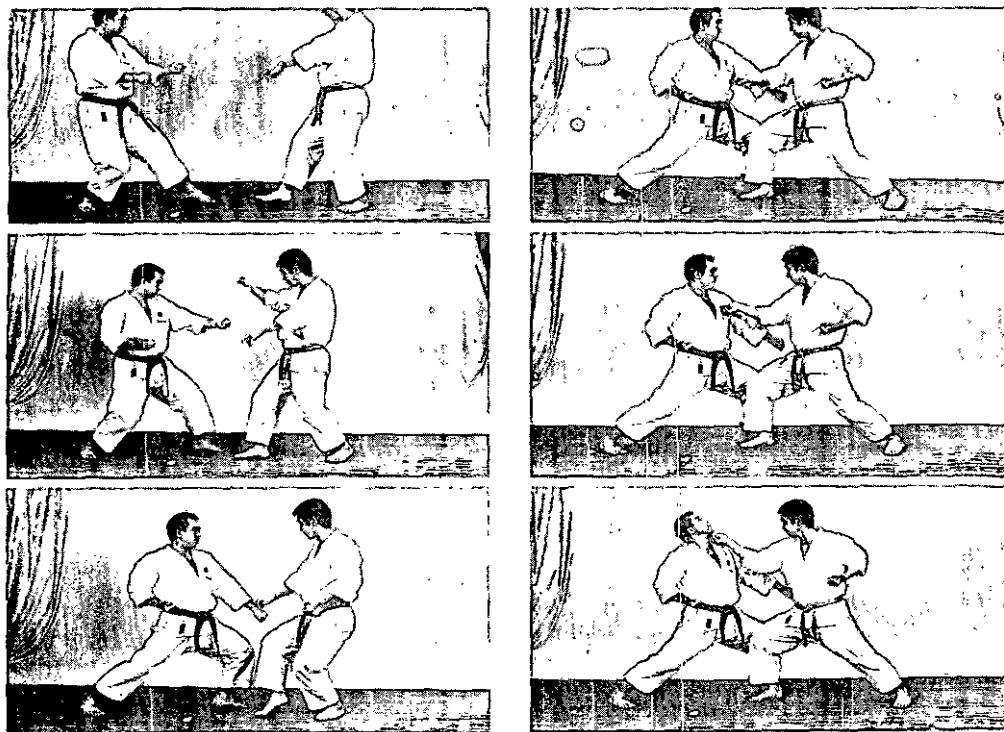
3. Movement 15. To block a kick with a left hand scooping block, extend the left palm forward, then scoop the back of the kicking foot. At the same time, use the right hand to counterattack to the assailant's knee with the downward tiger mouth thrust.



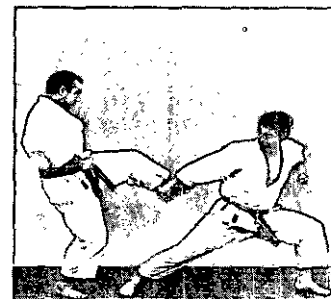
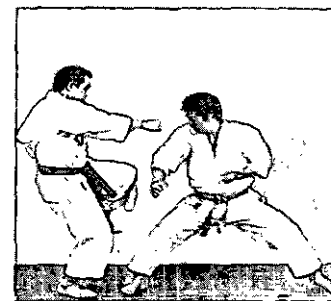
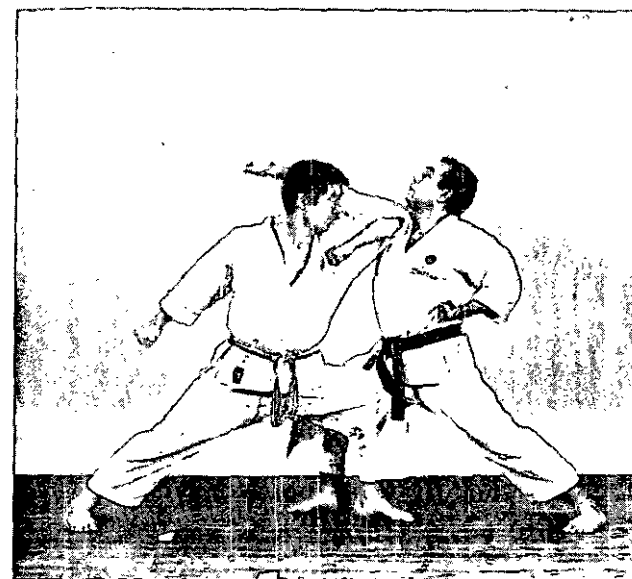
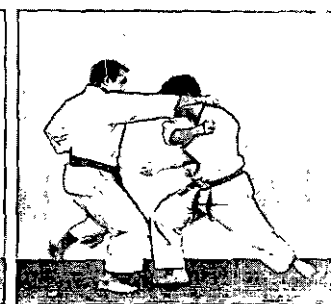
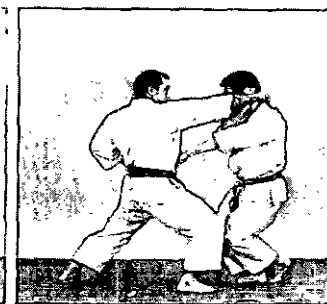
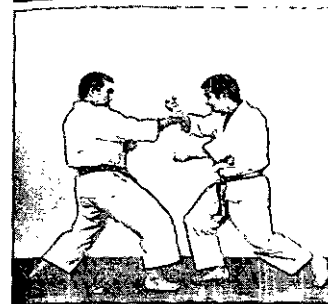
5. Movement 17. For the middle level one-finger spear hand counterattack, snap the right elbow and thrust the forearm diagonally downward. Even if your opponent blocks, the momentum from the elbow snap will enable you to carry through the downward punch.



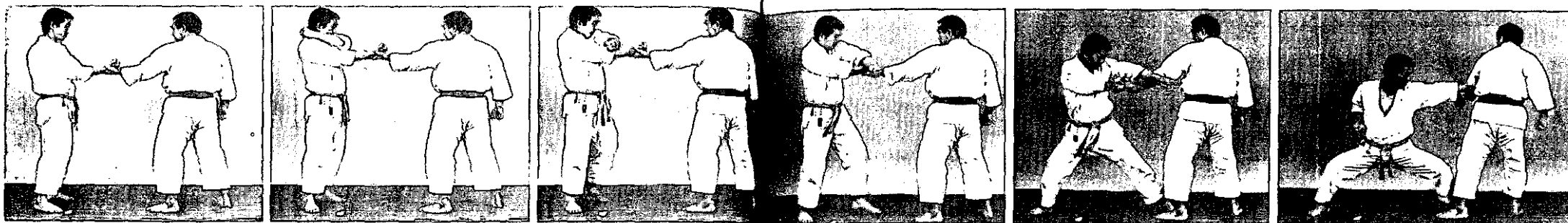
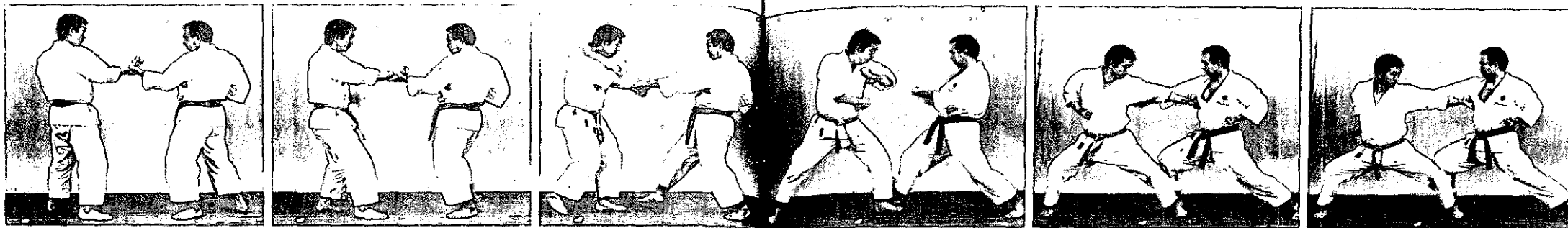
4. Movement 16. With this you can hook an adversary's middle level punching arm from the inside and deflect it with a right chicken-head wrist. Keep the elbow stable to act as a pivot point for the forearm action.



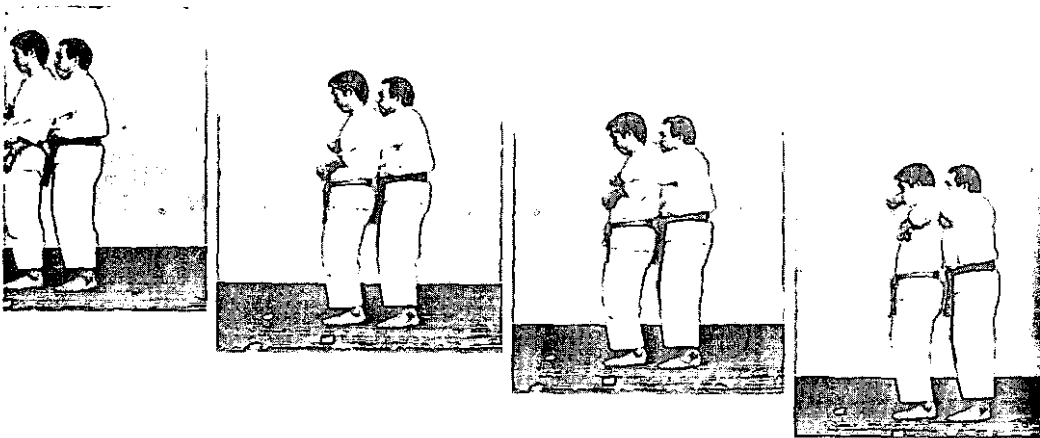
6. Movement 38. Block your assailant's middle level punch with your right eagle hand, swinging down widely from overhead and sharply rapping his punching arm or hand. Keep the elbow fixed, immediately rotate your forearm, and snap the elbow for an upward thrust.
Alternatively, apply your blocking hand as shown in the lower photos to strike his thigh and weaken his will to continue the attack.



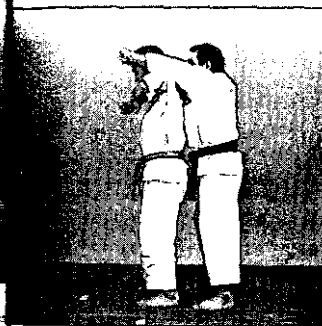
7. Movement 41. Against a face attack, jump toward your assailant and use your wrist to push aside his punching arm from the inside. Immediately counterattack with your left fist to the side of his body. If he kicks, shift your left foot back and block the kick at the lower level while rotating your hips. If there is a second attacker to your rear, follow through with a left elbow strike to his jaw.

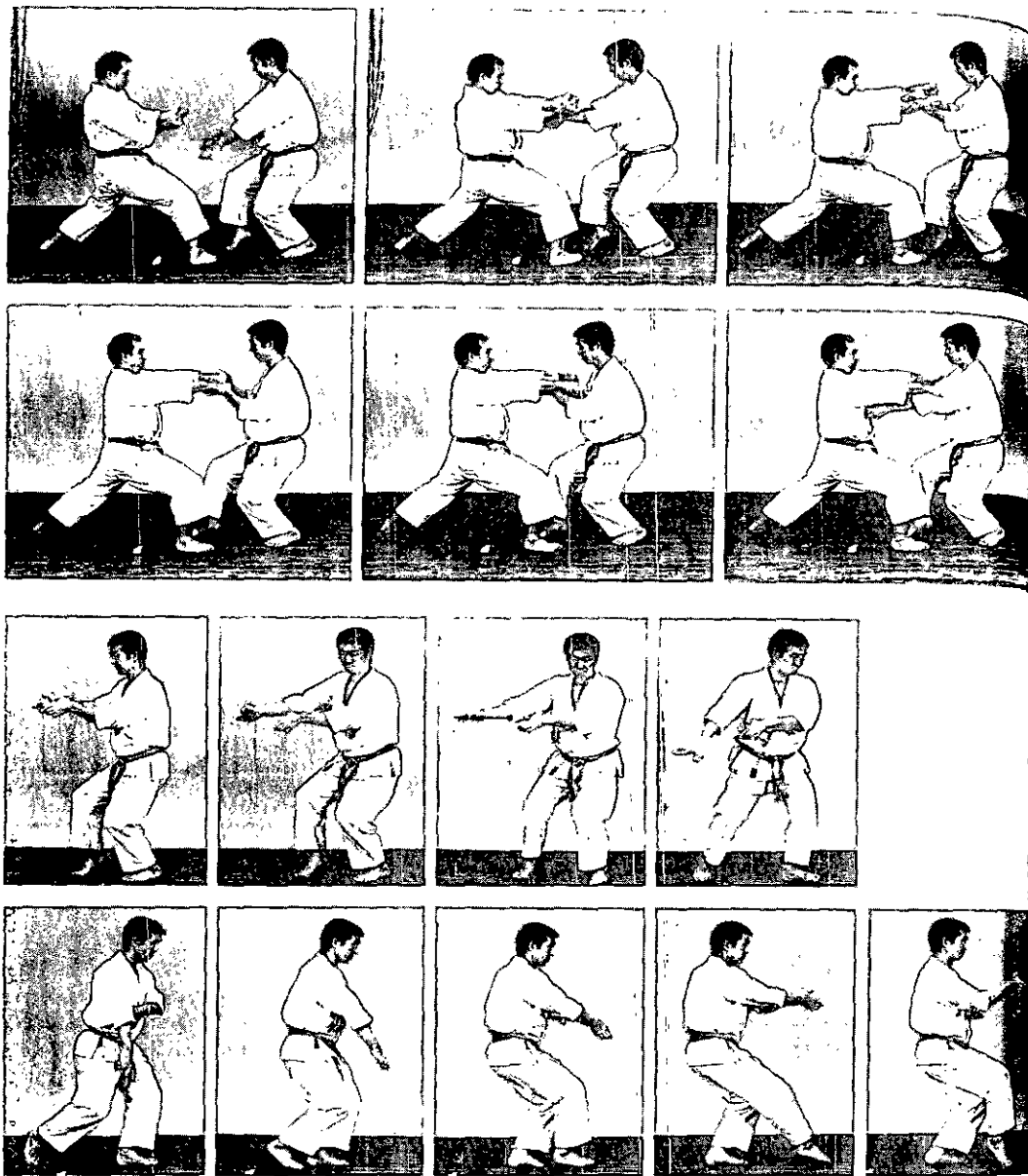


9. Movement 53. Upper and lower photo sequences show two ways to free a captured wrist and retaliate.



8. Movement 56. When bear hugged from the rear, raise your elbows horizontally, bend forward, and thrust your buttocks backward into your attacker's groin. Follow through with a two-fisted counterattack to the sides of his body. If something more is needed, step sideways with one foot, turn with strong rotation of the hips, and knock him off balance.

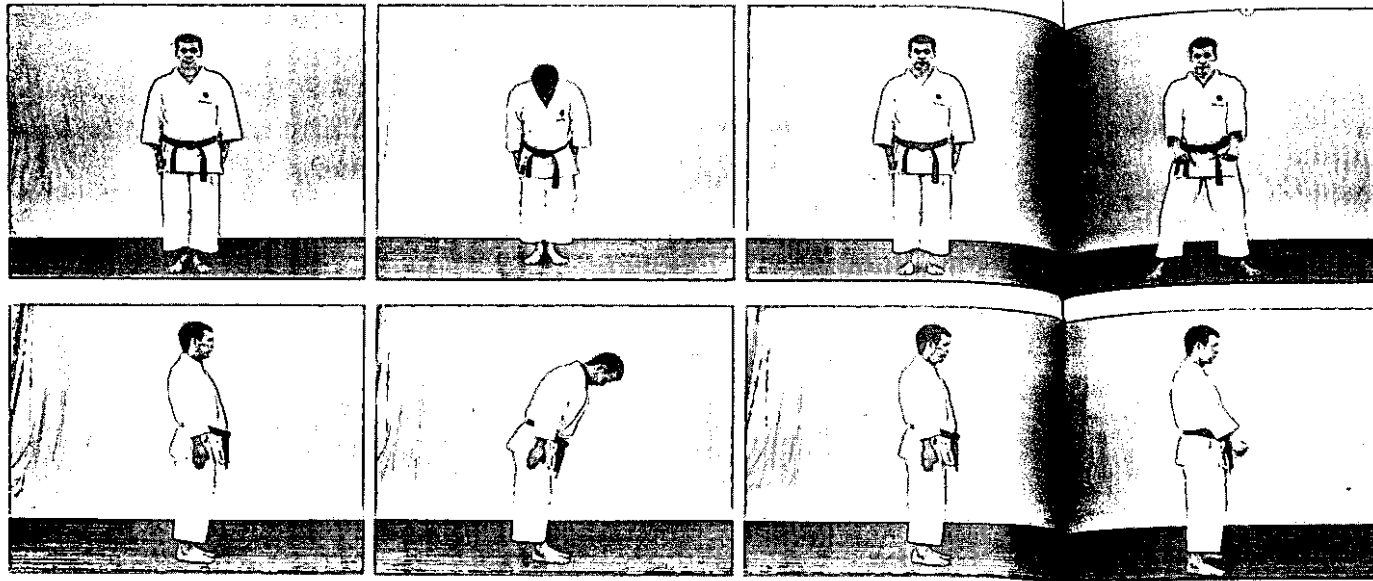




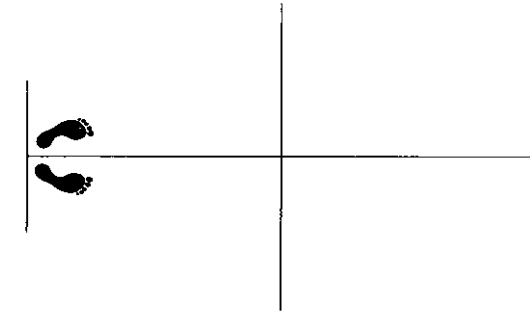
Gojūshiho Shō

10. Movements 60/62. Block a two-fisted punch to the midsection with chicken-head wrists from inside upward, then counter with both one-finger spear hands. Study this technique from all angles and learn to turn rapidly.

Kamae

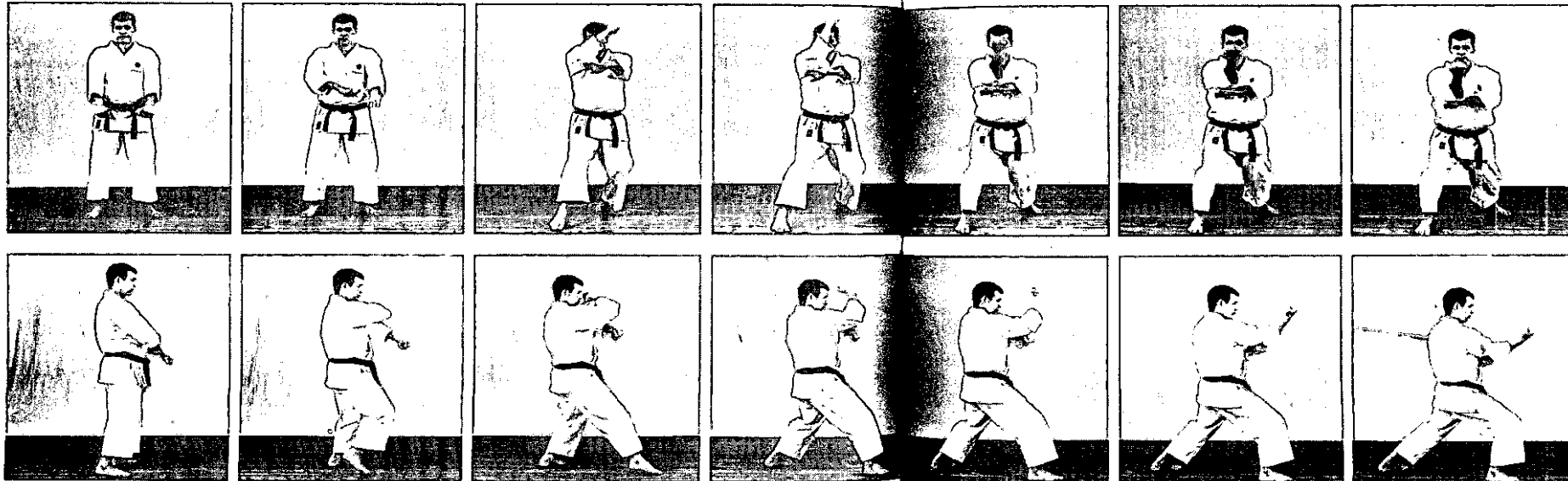


Embusen



1

*Migi uraken jōdan tate mawashi uchi
Hidari ken migi hiji shita ni soeru*



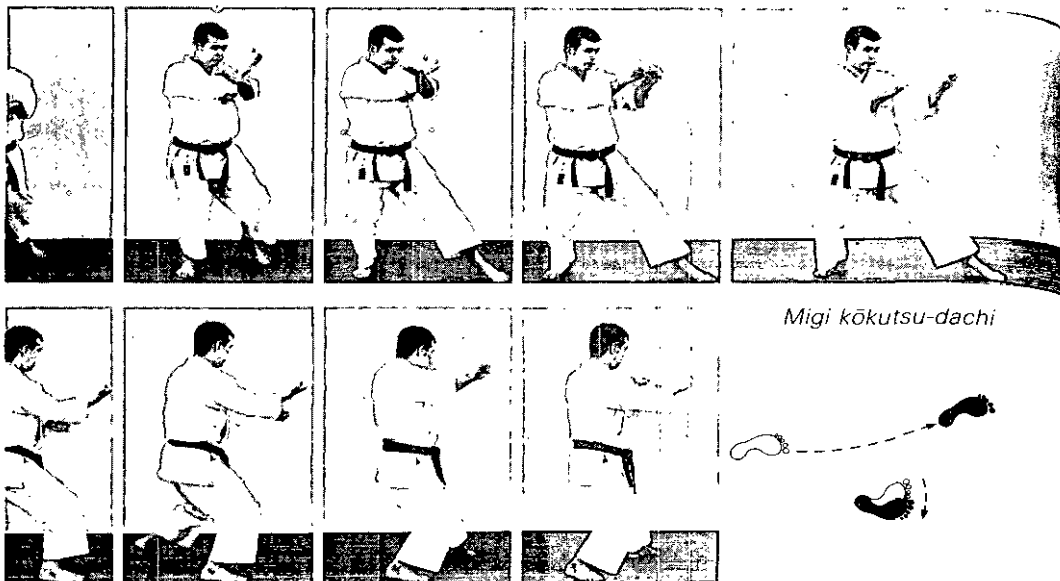
Migi zenkutsu-
dachi



Upper level vertical roundhouse strike with right back-fist/Left fist under right elbow Finish hand and foot movements slowly and simultaneously.

2

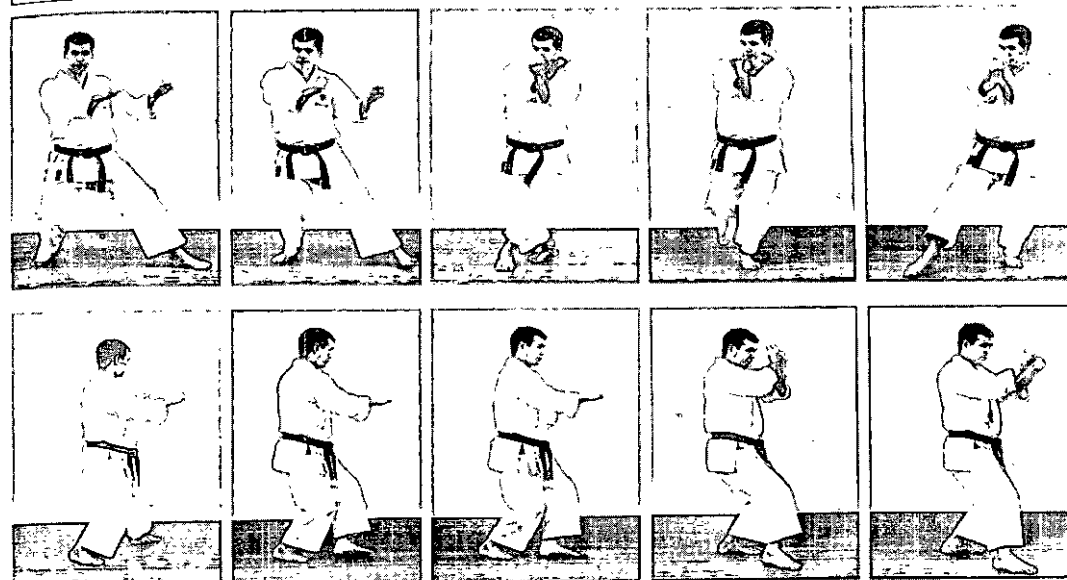
Ryō ken chūdan kakiwake uke



Two-handed middle level reverse wedge block Slowly slide left foot out to the left.

3

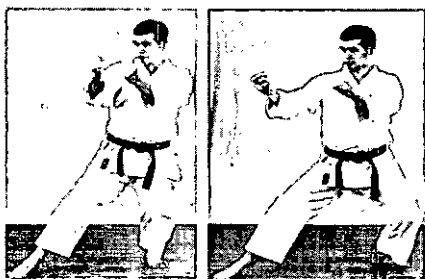
Ryō ken chūdan kakiwake uke



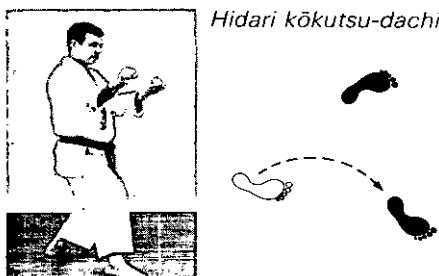
Two-fisted middle level reverse wedge block Slide right foot out to the right.

4

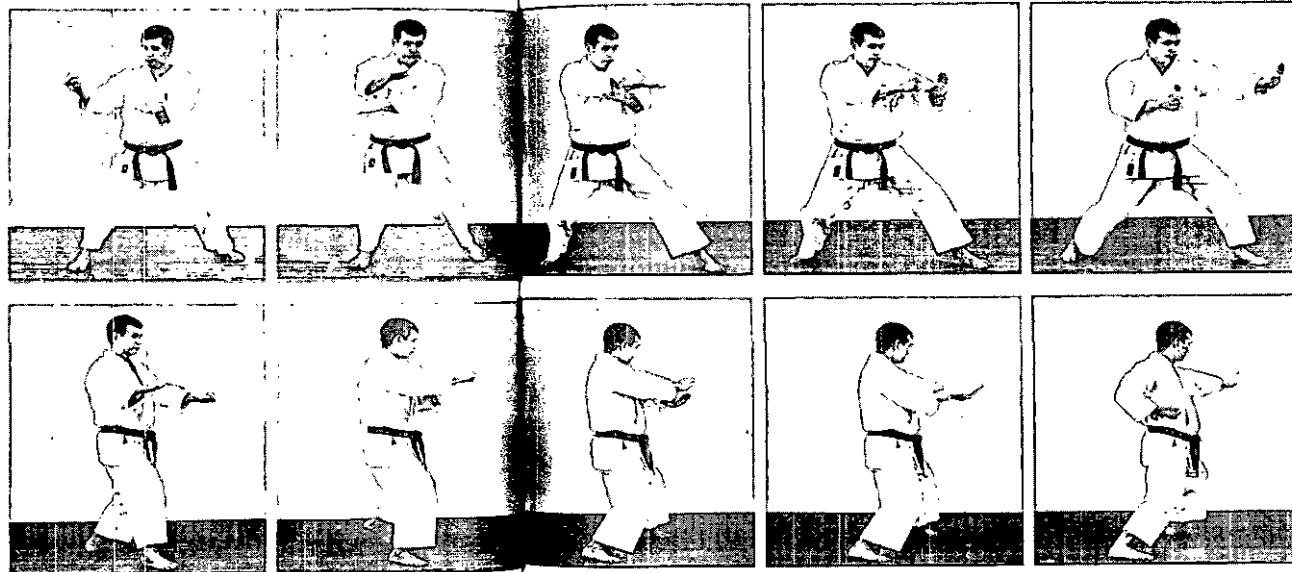
Hidari chūdan tate shutō uke



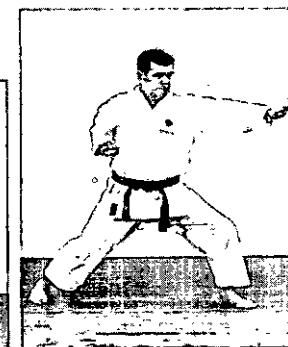
Hidari kōkutsu-dachi



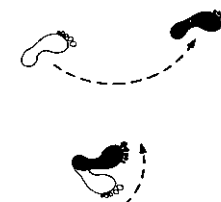
Movement 3 is done slowly.



Left middle level vertical sword hand block Slowly slide left foot to the left.



Hidari zenkutsu-dachi



5 *Migi chūdan gyaku-zuki*



Right middle level reverse punch

6 *Hidari chūdan oi-zuki*



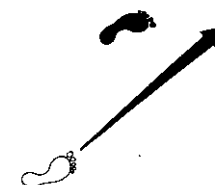
Left middle level lunge punch. Movements 5 and 6 are alternate punches.

7 *Migi chūdan mae-geri*

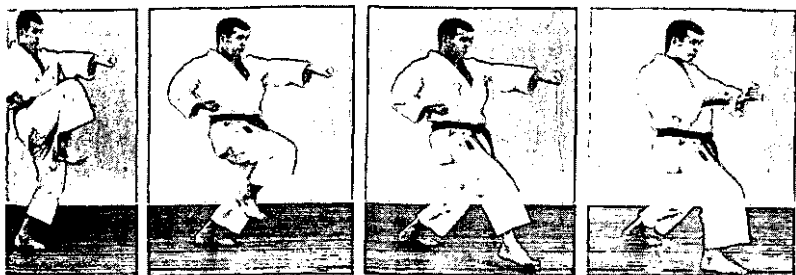


Right middle level front kick

Hidari ashi-dachi



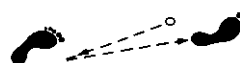
8 *Migi chūdan oi-zuki*



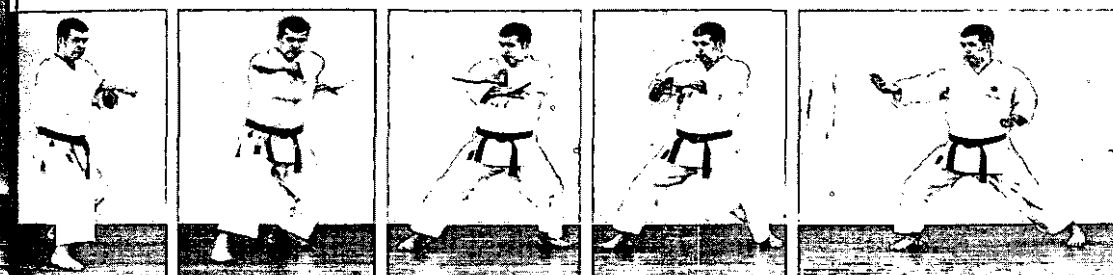
Right middle level lunge punch. Execute Movements 7 and 8 without a pause.



Migi zenkutsu-dachi

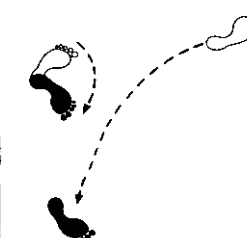


9 *Migi chūdan tate shutō uke*



Right middle level vertical sword hand block. Slowly slide right foot out to the right.

Migi zenkutsu-dachi



10 *Hidari chūdan gyaku-zuki*



Left middle level reverse punch

11 *Migi chūdan oi-zuki*



Right middle level lunge punch. Movements 10 and 11 are alternate punches.

12 *Hidari chūdan mae-geri*



Left middle level front kick

Migi ashi-dachi



13 *Hidari chūdan oi-zuki*

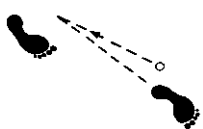


Left middle level lunge punch. Execute Movements 12 and 13 without a pause.

14 *Migi tate empi uchi*



Hidari zenkutsu-dachi

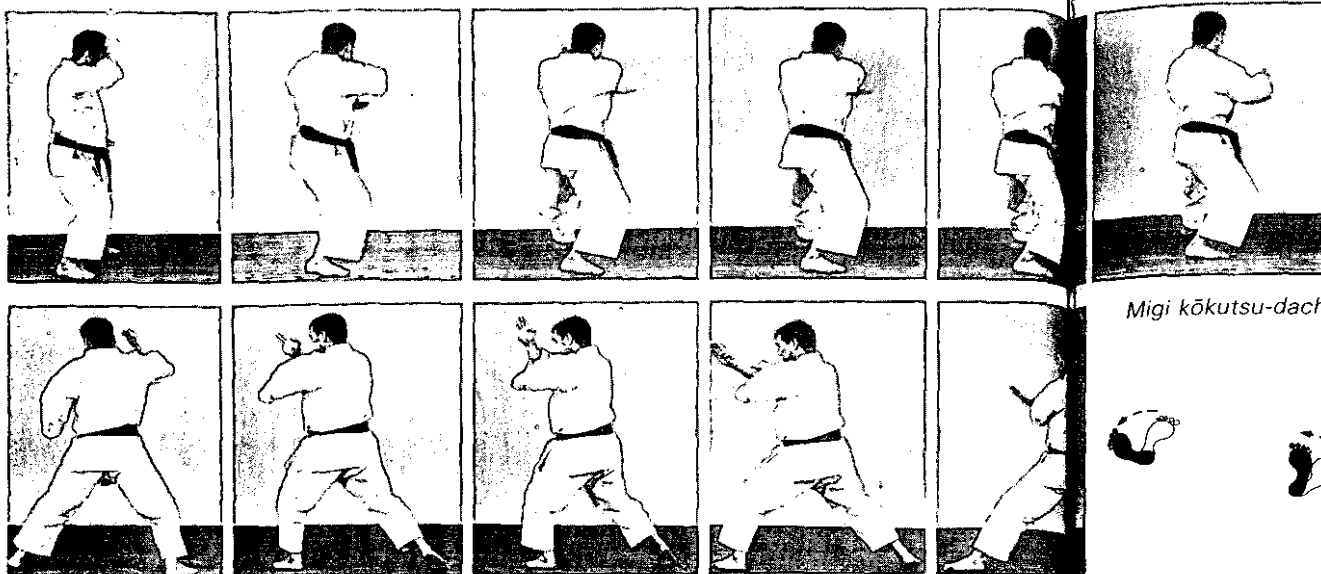


Migi zenkutsu-dachi



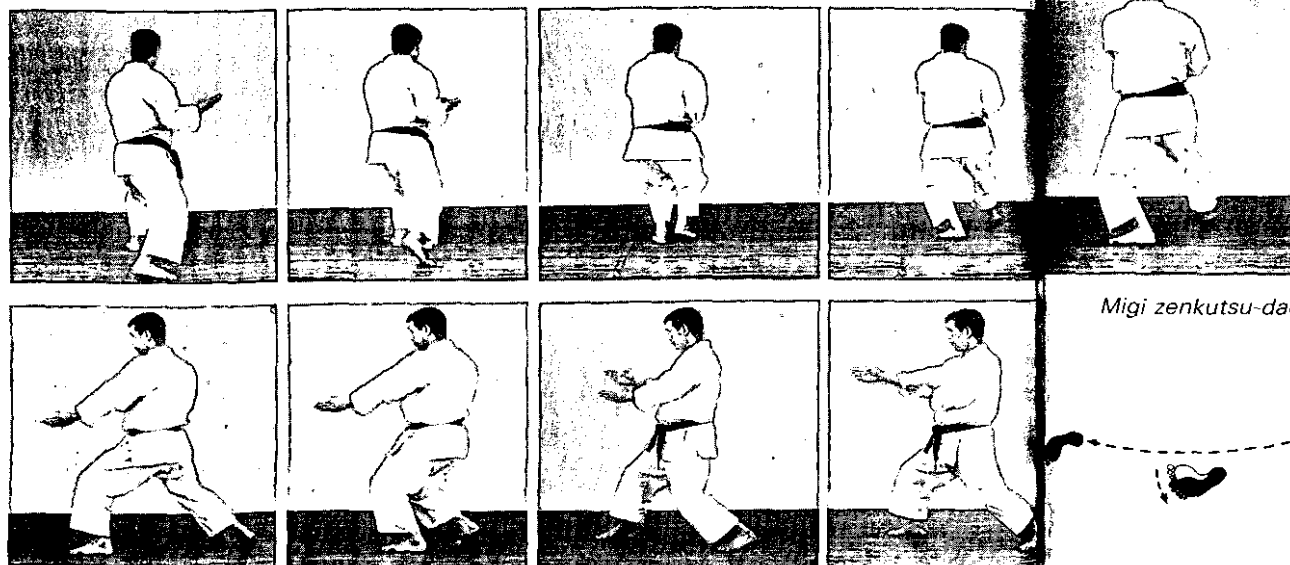
Right vertical elbow strike. Pivot on right leg, pull left foot back and reverse direction.

15 *Migi shutō chūdan uke*
Hidari te migi hiji shita ni soeru



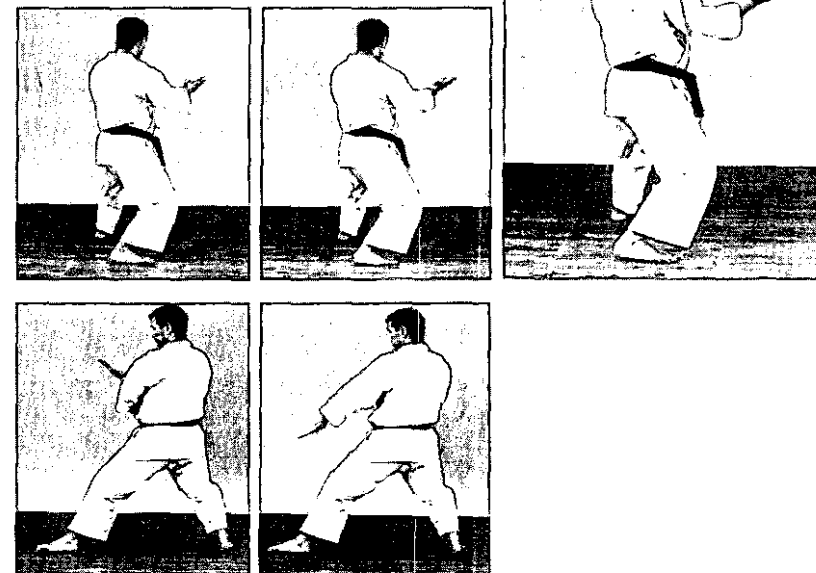
Right middle level sword hand block/Left hand under right elbow Rotate hips to the left. Execute slowly.

17 *Migi shihon nukite chūdan tate-zuki*
Hidari shō migi hiji uchigawa ni soeru



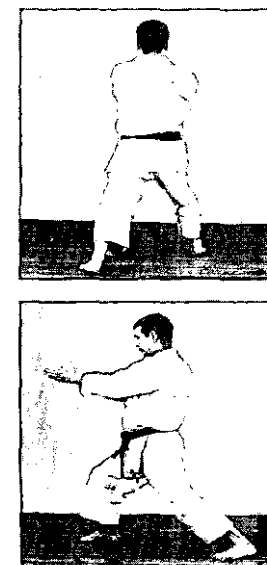
Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Movements 17, 18 and 19 are straight thrusts with the hands moving as if being rubbed against each other.

16 *Migi haishu chūdan osae*
Hidari shutō gedan-barai



Right back-hand middle level press-down/Left downward sword hand block Move hands simultaneously but keep right elbow fixed and bring right forearm to the right.

18 *Hidari shihon nukite chūdan tate-zuki*
Migi shō hidari hiji uchigawa ni soeru



Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

19

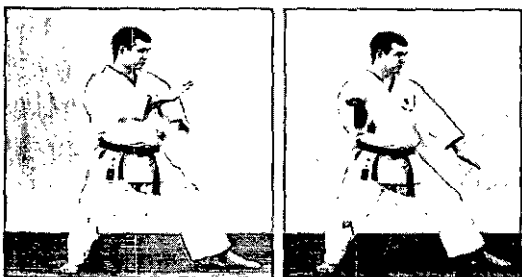
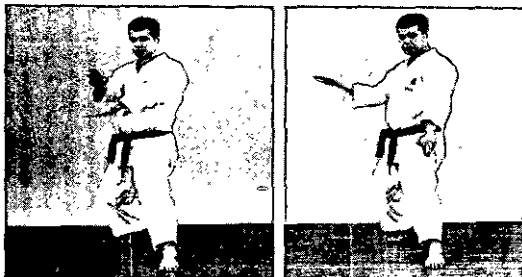
Migi shihon nukite chūdan tate-zuki
Hidari shō migi hiji uchigawa ni soeru



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

21

Migi haishu chūdan osae
Hidari shutō gedan-barai



Right back-hand middle level press-down/Left sword hand downward block Move both hands simultaneously.

20

Migi shutō chūdan uke
Hidari te migi hiji shita ni soeru



Right middle level sword hand block/Left hand under right elbow Slowly rotate hips to the left to reverse direction.

Migi kōkutsu-dachi

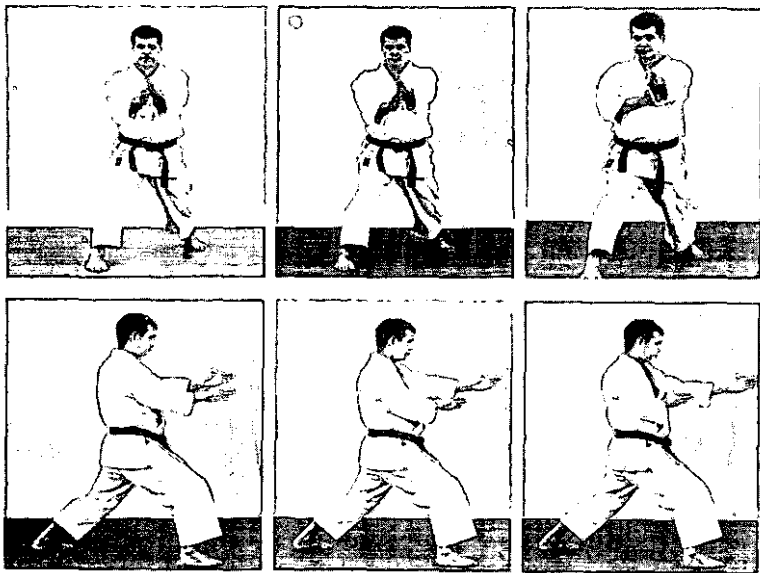


Migi zenkutsu-dachi



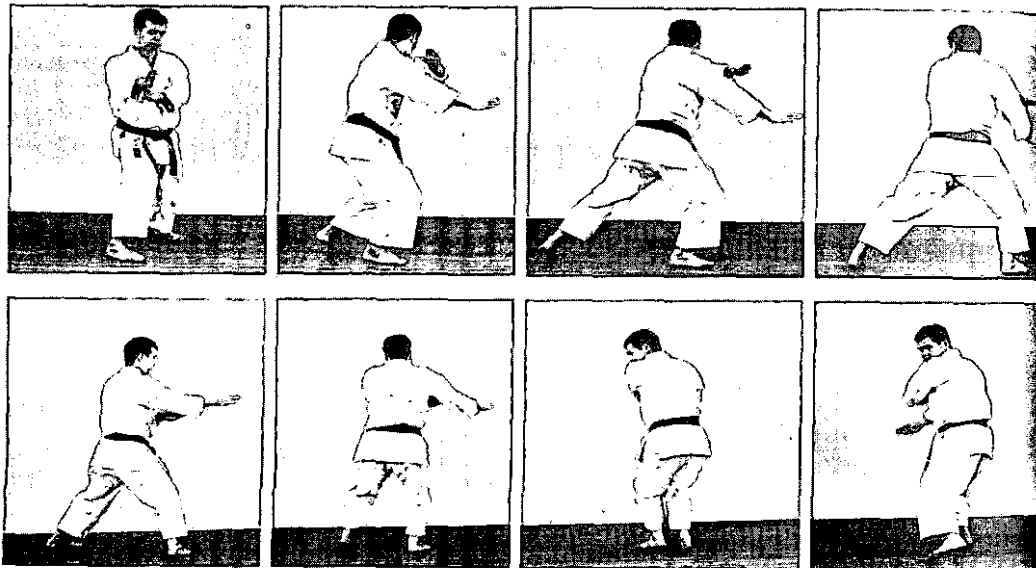
Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

23 *Hidari shihon nukite chūdan tate-zuki*
Migi te hidari hiji uchigawa ni soeru



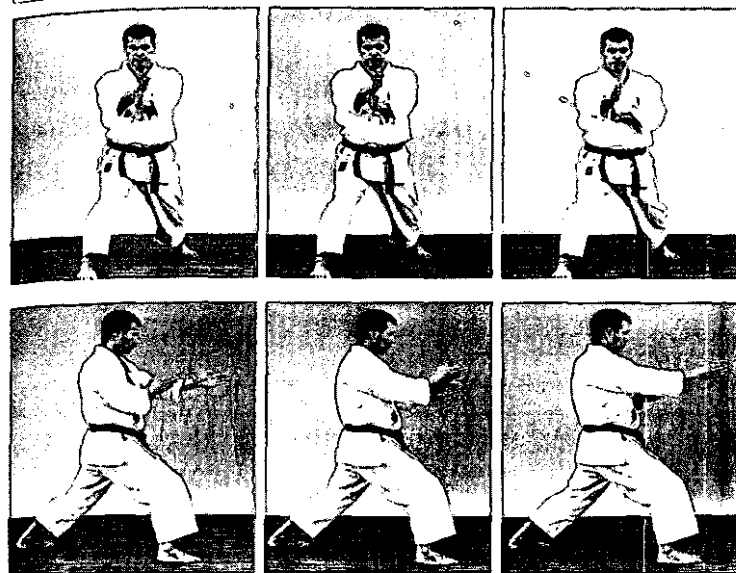
Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

25 *Hidari haitō sahō gedan uke*
Migi shutō suigetsu mae kamae

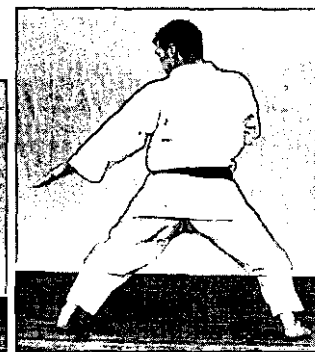


Downward block to left side with left ridge hand/Right sword hand in front of solar plexus kamae With right leg as pivot, rotate hips to the left.

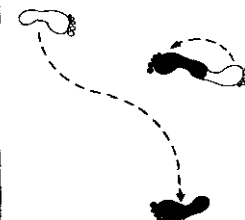
24 *Migi shihon nukite chūdan tate-zuki*
Hidari te migi hiji uchigawa ni soeru



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Execute Movements 23 and 24 continuously, moving hands as if rubbing them together.



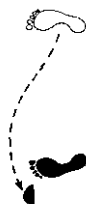
Kiba-dachi



26 Ryō te sono mama

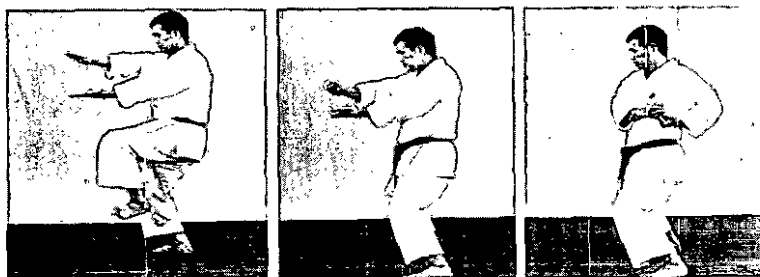


Hidari ashi mae ni
migi ashi o kōsō

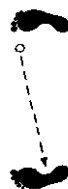


Hands as before Do this slowly.

27b Ryō te hidari koshi



Kiba-dachi



Both fists at left side Bring left foot down strongly to the left, at the same time pull both fists strongly to left hip.

27a Ryō shō awase chūdan bō uke

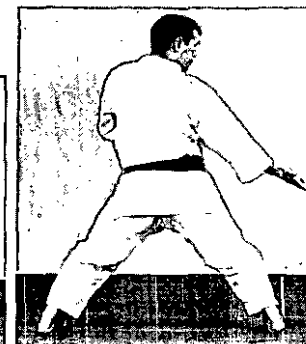
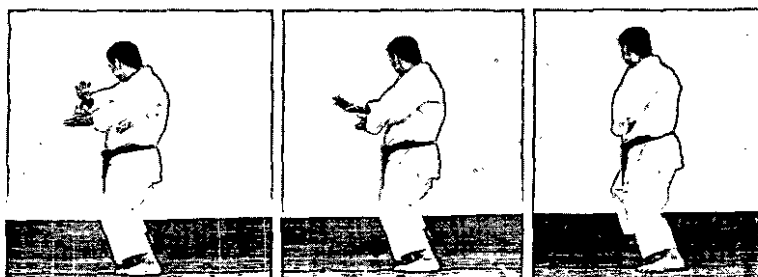
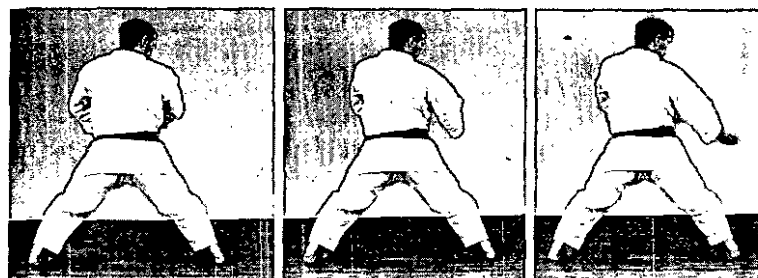


Migi ashi-dachi



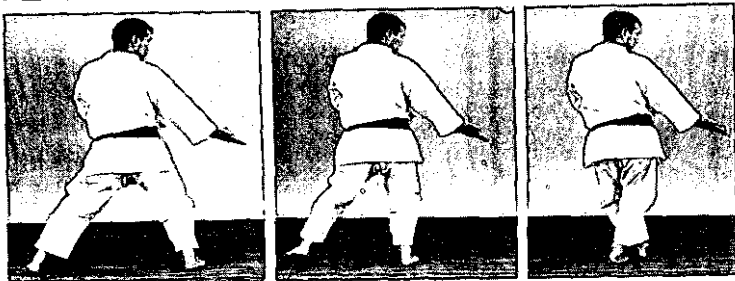
Middle level stick block with both hands Raise left knee in front of chest. Back of right hand upward, back of left hand downward.

28 Migi haitō gedan uke
Hidari shutō suigetsu mae kamae



Downward block with right ridge hand/Left sword hand in front of solar plexus kamae Execute the block to the right side.

29 Ryō te sono mama

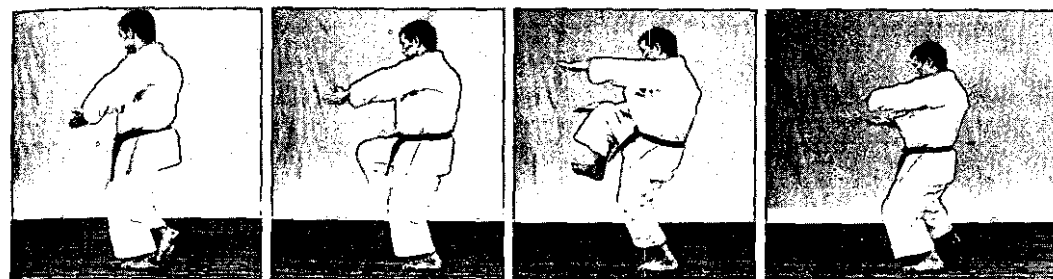


Migi ashi mae ni hidari
ashi o kōsa



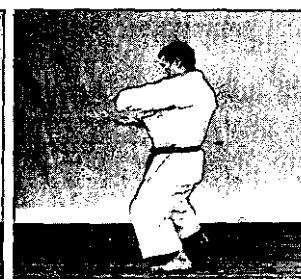
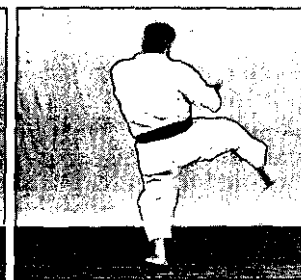
Hands as before Do this slowly.

30a Ryō shō awase chūdan bō uke

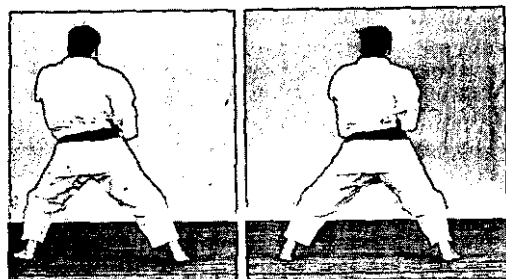


Middle level stick block with both hands

30b Ryō ken
migi koshi



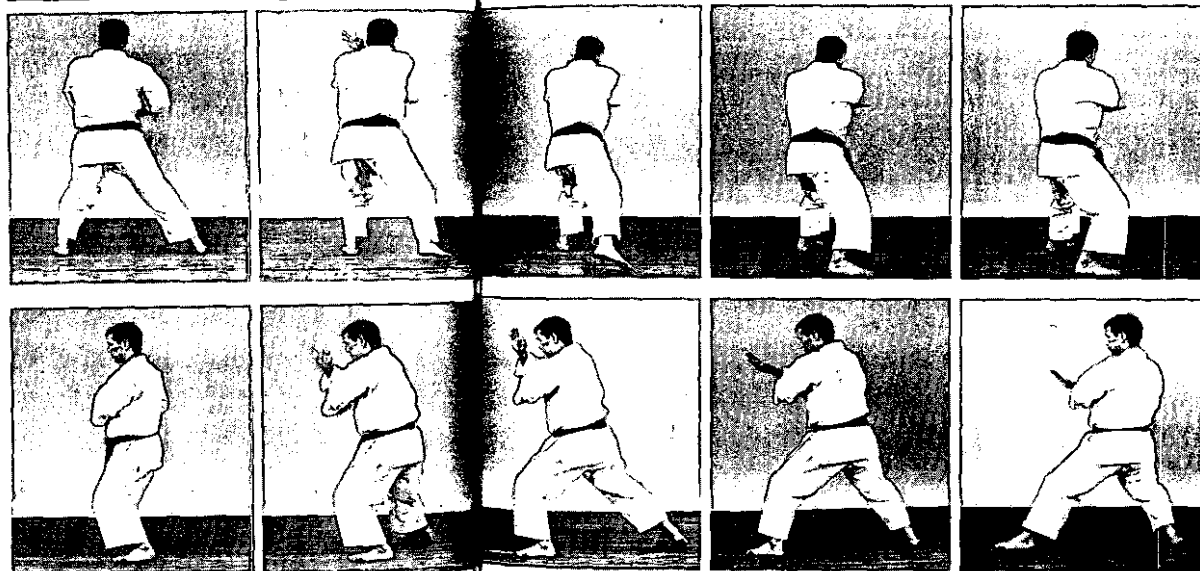
31 Migi shutō chūdan uke
Hidari te migi hiji shita



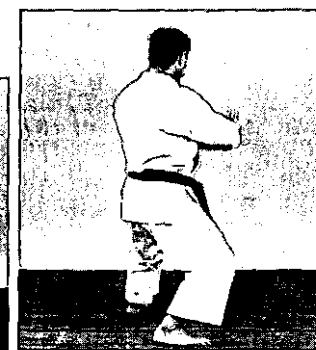
Kiba-dachi



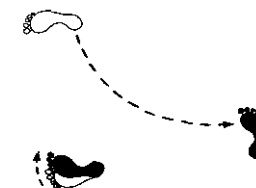
Both fists at right side Same as Movement
27. Movements 29 and 30 are continuous.



ni soeru



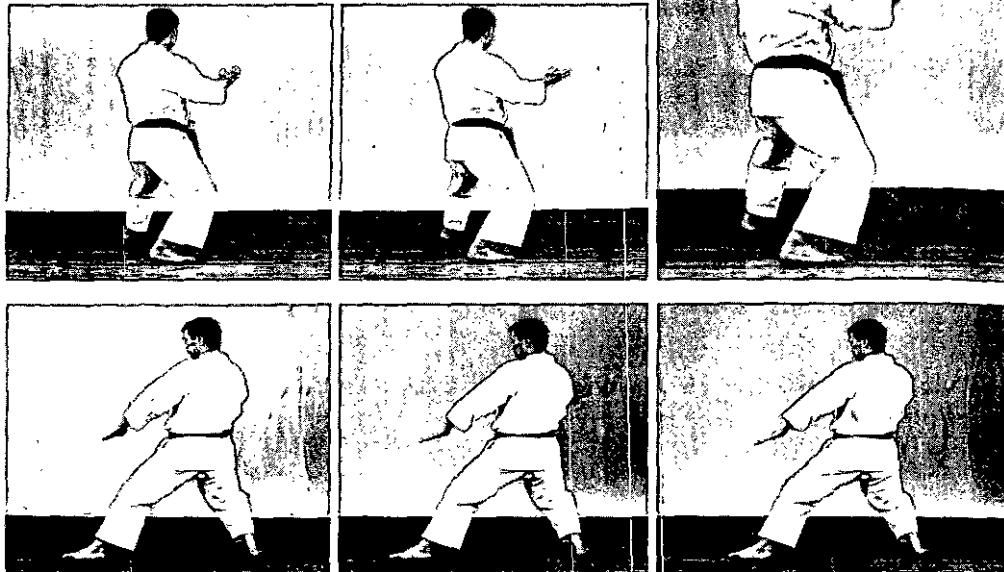
Migi kōkutsu-dachi



Right middle level sword hand block/Left hand under right elbow With left leg as
pivot, pull right foot backward. Execute slowly.

32

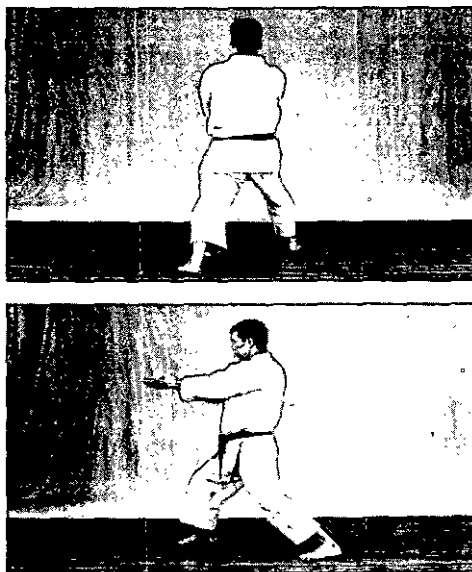
*Migi haishu chūdan osae
Hidari shutō gedan-barai*



Right back-hand middle level press-down/Left downward sword hand block

34

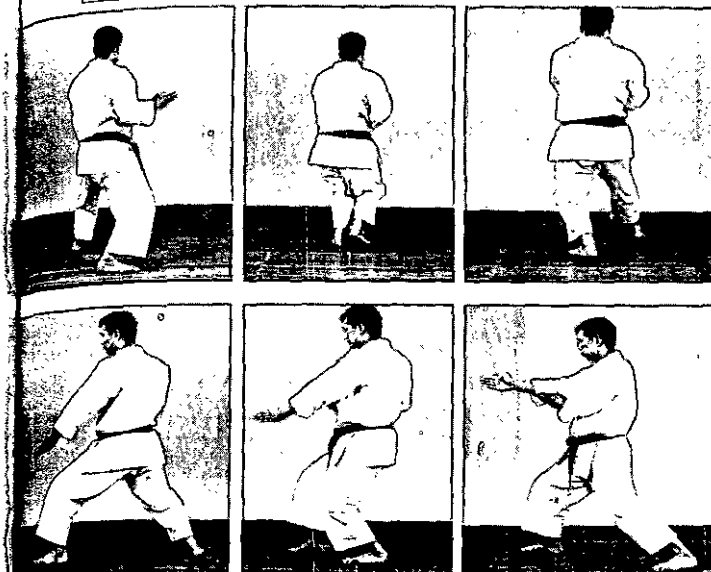
*Hidari shihon nukite chūdan tate-zuki
Migi te hidari hiji uchigawa ni soeru*



Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

33

*Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji uchigawa ni soeru*



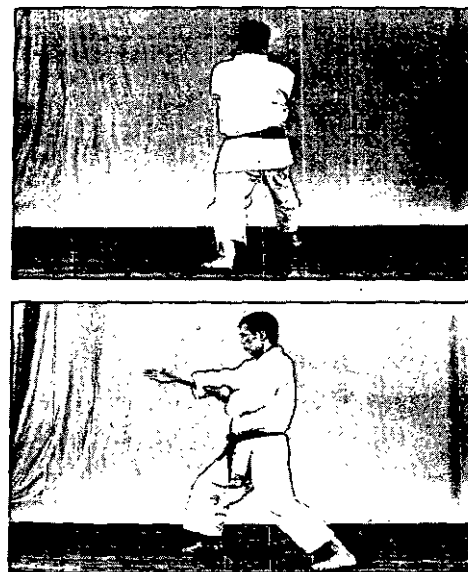
Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Slide right foot a step forward.

Migi zenkutsu-dachi



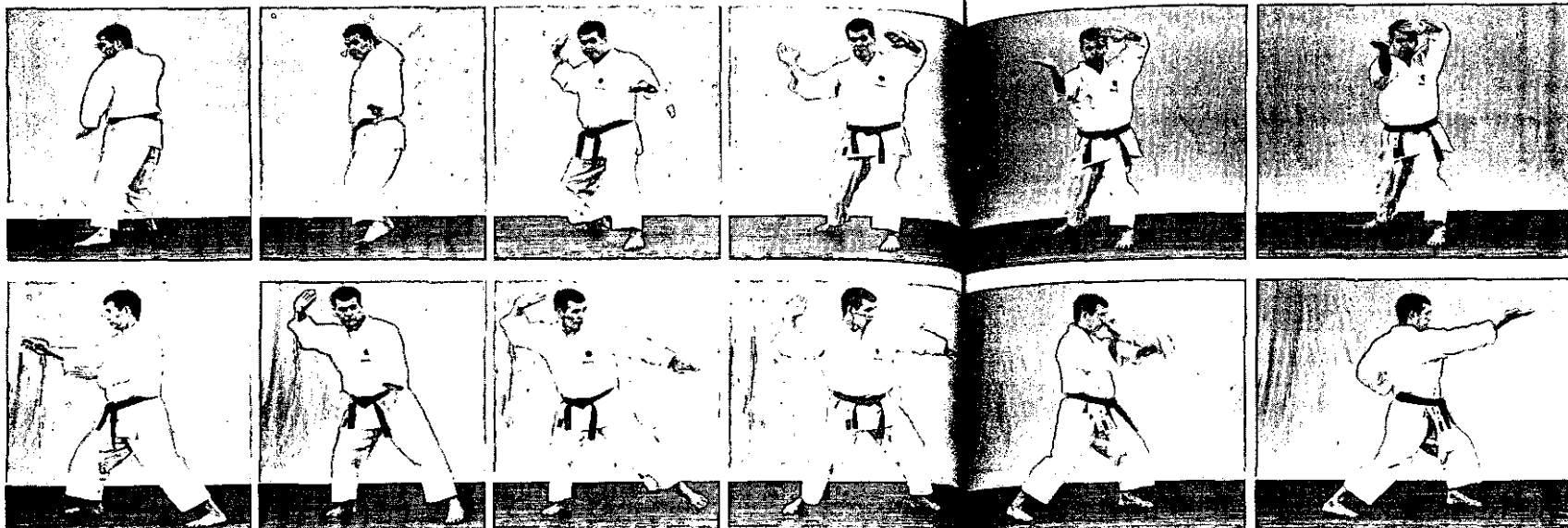
35

*Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji uchigawa ni soeru*



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Movements 33-35 are continuous.

36 *Migi shutō jōdan soto mawashi uchi*



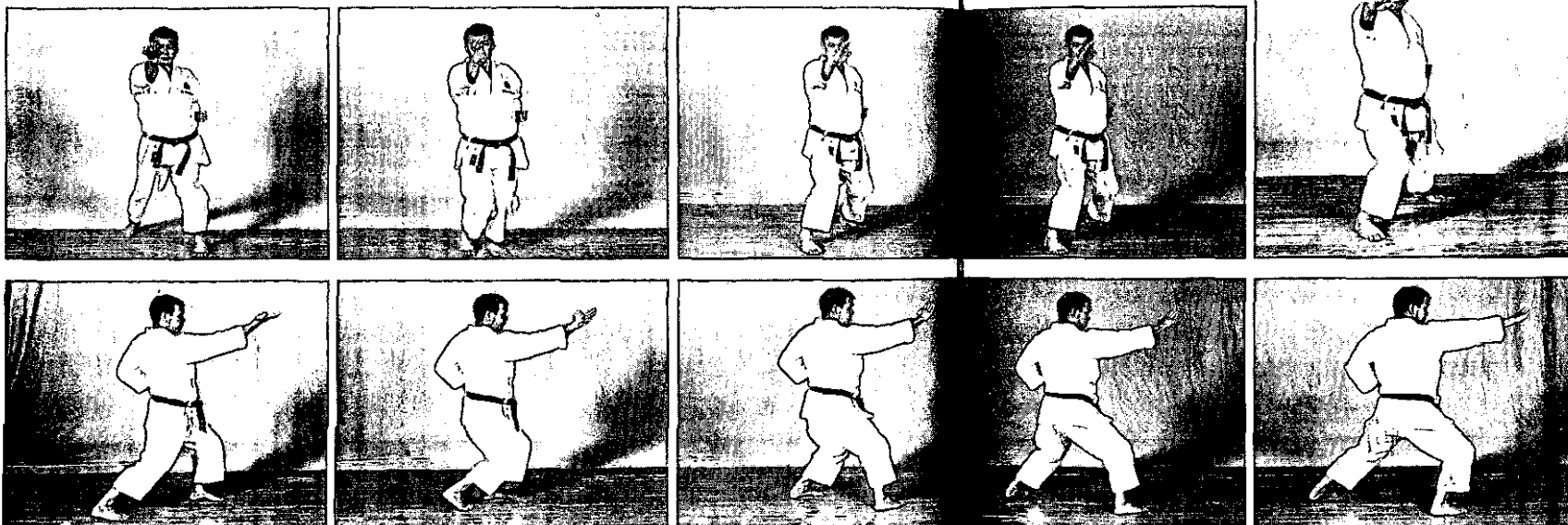
Upper level outside-inward roundhouse strike with right sword hand With right leg as pivot, rotate hips to the left and reverse direction.



Hidari zenkutsu-dachi



37 *Migi shutō jōdan uchi mawashi uchi*



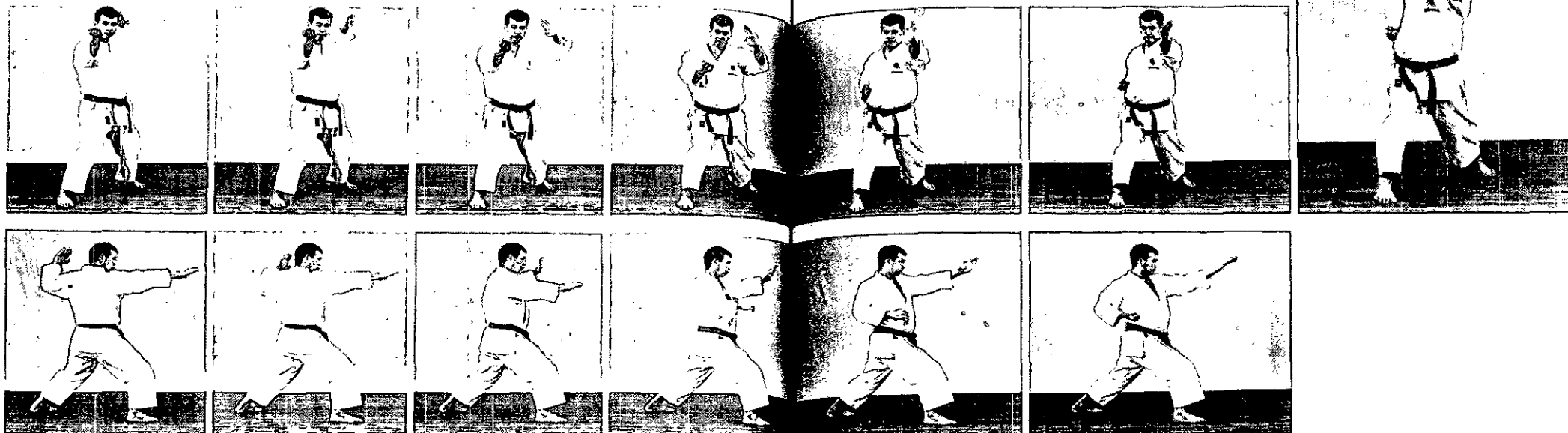
Upper level inside-outward roundhouse strike with right sword hand Slide right foot a step forward. Rotate forearm while keeping elbow in a fixed position. Move

hands and feet at the same time, gradually increasing power.

Migi zenkutsu-dachi

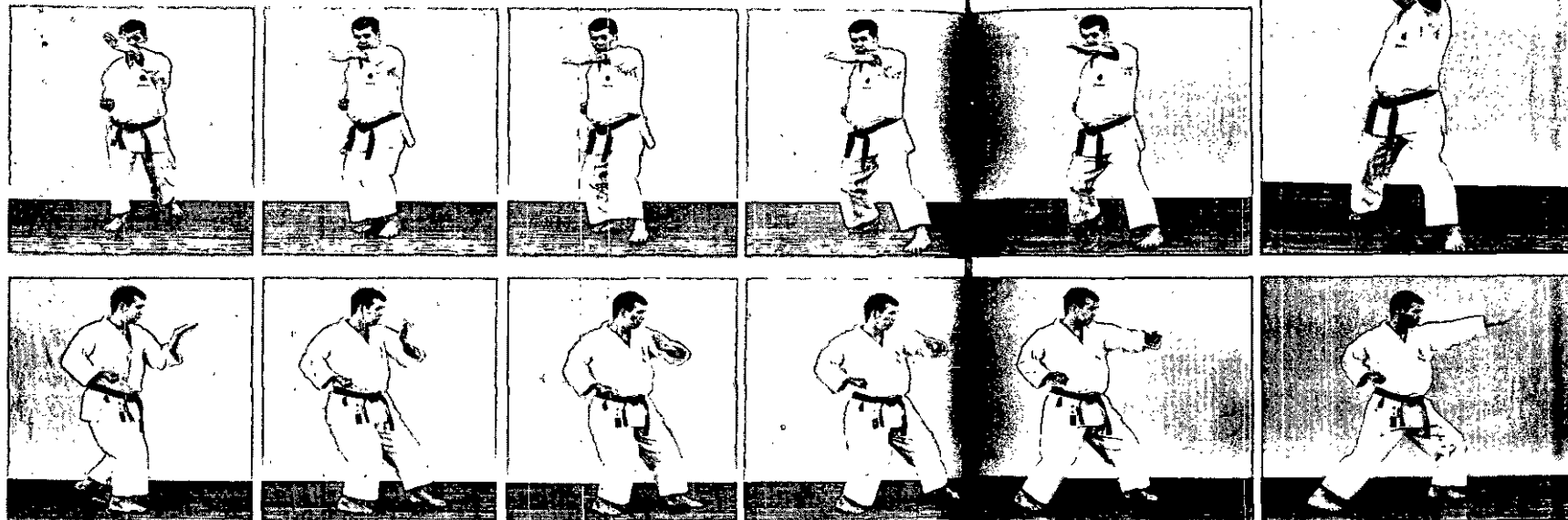


38 *Hidari shutō jōdan soto mawashi uchi*



Upper level outside-inward roundhouse strike with left sword hand

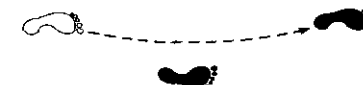
39 *Hidari shutō jōdan uchi mawashi uchi*



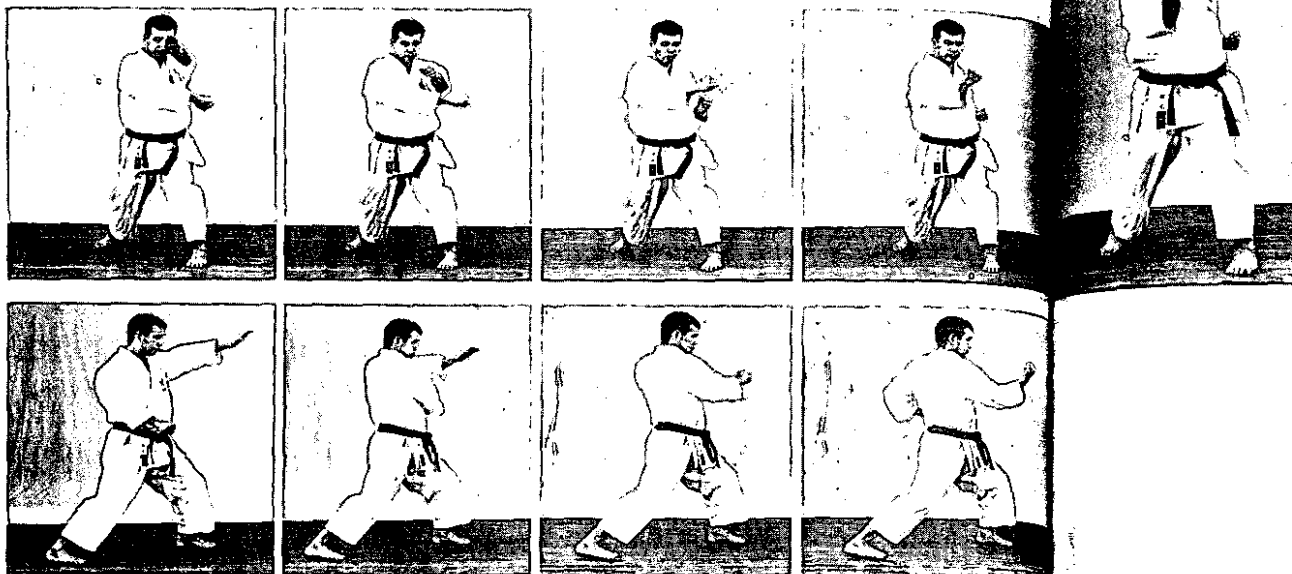
Upper level inside-outward roundhouse strike with left sword hand While sliding left foot forward into the stance, strike to the front, rotating the forearm. Keep the

elbow stable. Move hands and feet slowly, gradually increasing power.

Hidari zenkutsu-dachi



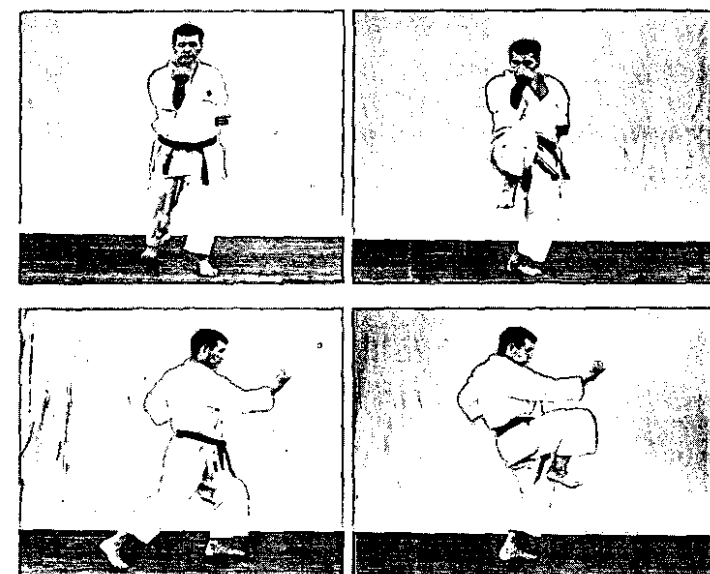
40 *Migi chūdan uchi uke*



Right middle level block, inside-outward the reverse half-front-facing position.

Pull left fist strongly to the left to take

41 *Migi chūdan mae-geri*

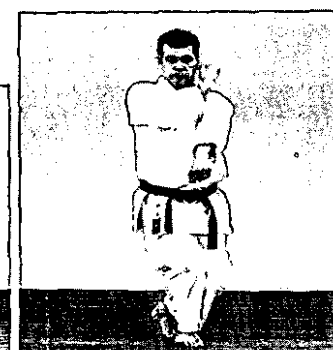
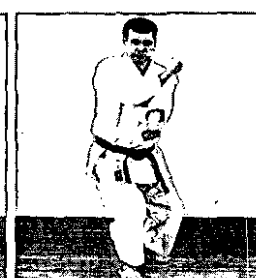
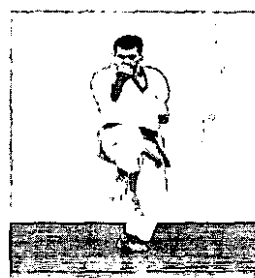
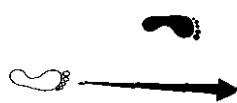
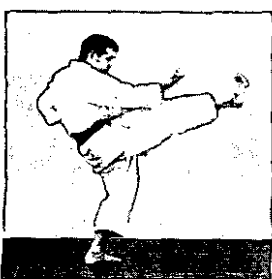


Right middle level front kick

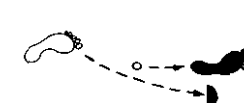
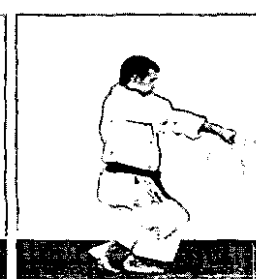
42 *Hidari gedan-zuki*
Migi jōdan tsukamiyose



Hidari ashi-dachi



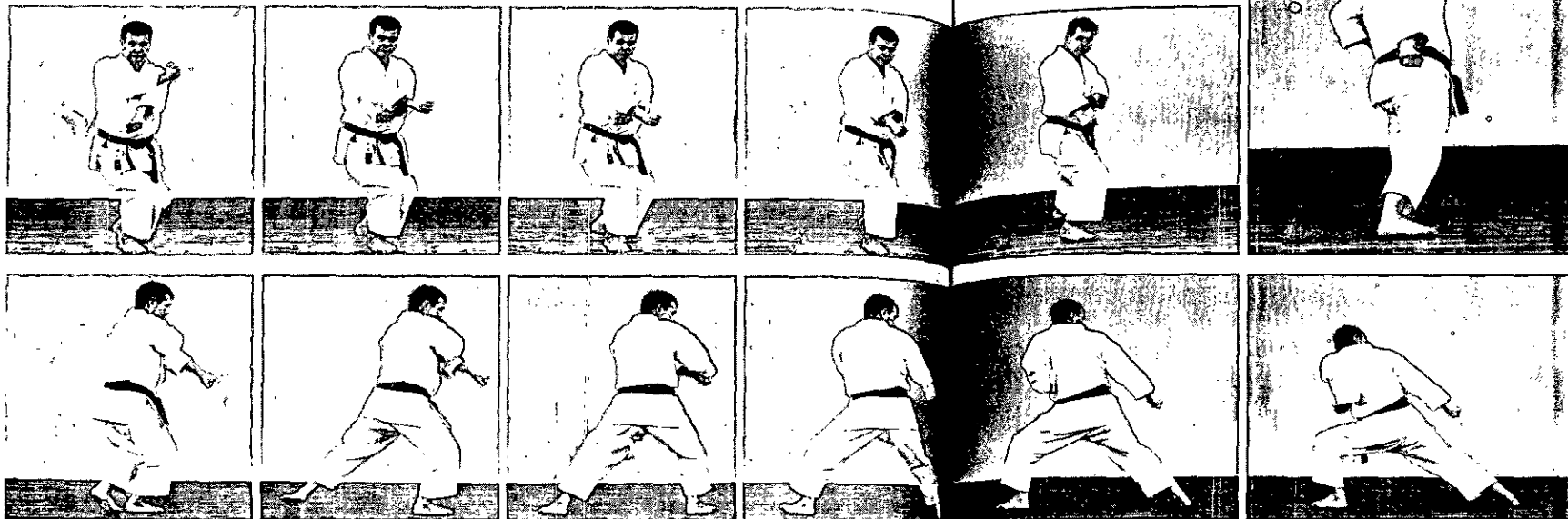
Migi ashi mae kōsa



Left downward punch/Right upward grasp-pull Bring the kicking foot down

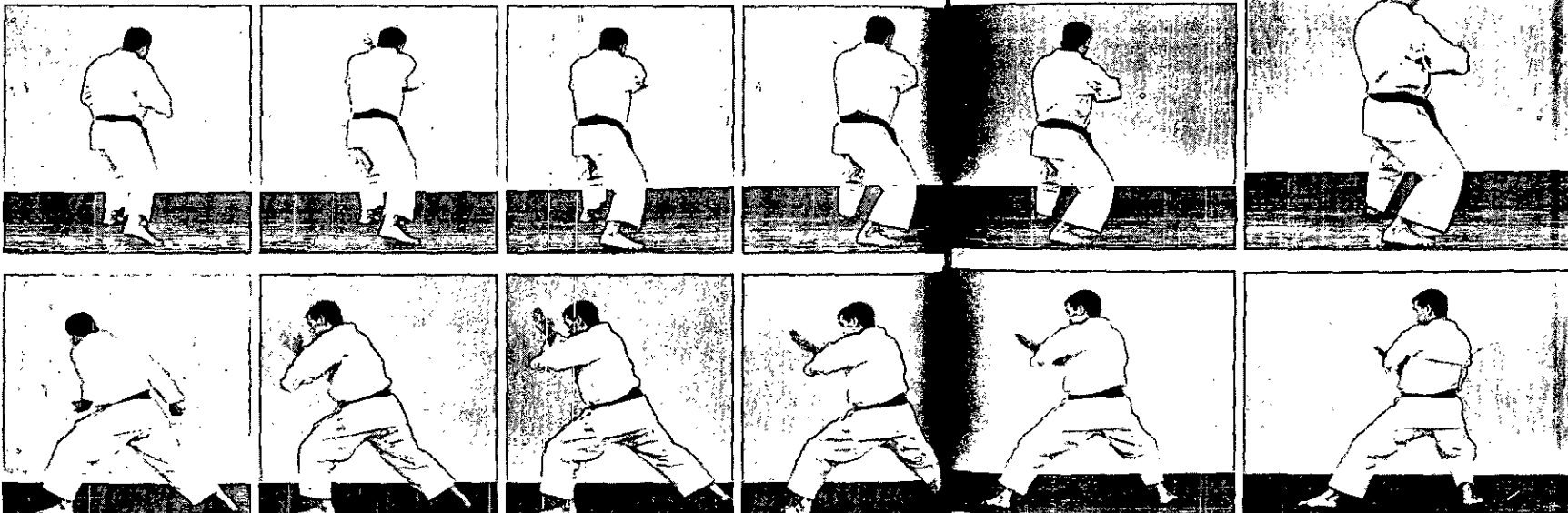
to the front and cross left foot behind it. Keep hips low.

43 *Migi gedan-barai*



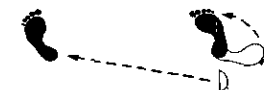
Right downward block Facing straight ahead, rotate hips and slide left foot back. Lean torso slightly toward left leg. Execute Movements 41–43 one after the other without pause.

44 *Migi shutō chūdan uke*
Hidari te migi hiji shita ni soeru



Right middle level sword hand block/Left hand under right elbow Execute slowly.

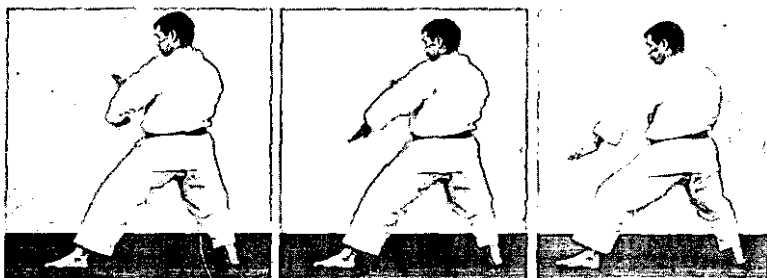
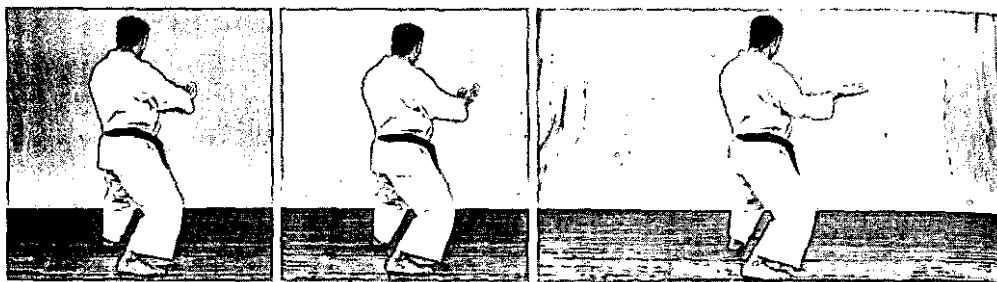
Hidari zenkutsu-dachi



Migi kōkutsu-dachi



45 *Migi haishu chūdan osae
Hidari shutō gedan-barai*



Right back-hand middle level press-down/Left downward sword hand block
Bring right forearm to the right with elbow in a fixed position. Move hands simultaneously.

47 *Hidari shihon nukite chūdan
tate-zuki/Migi te hidari hiji*



Middle level vertical punch with left four-finger spear hand/Right hand inside left elbow

48 *Migi shihon nukite chūdan
tate-zuki/Hidari te migi hiji*



Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow Execute 47-48 rapidly.

46 *Migi shihon nukite chūdan tate-zuki
Hidari te migi hiji*

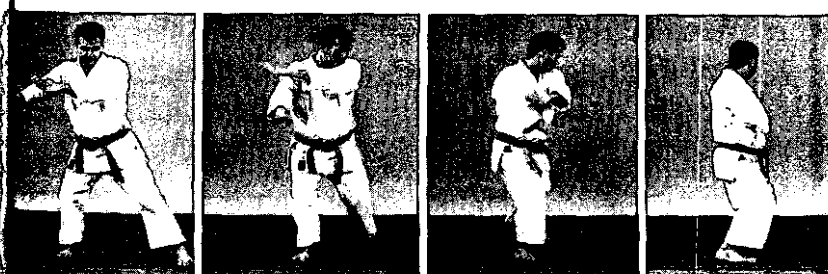


Middle level vertical punch with right four-finger spear hand/Left hand inside right elbow

Migi zenkutsu-dachi

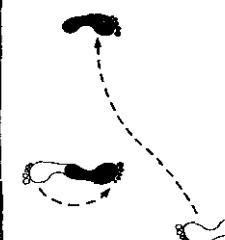


49 *Hidari haitō sahō gedan uke
Migi shutō suigetsu mae kamae*

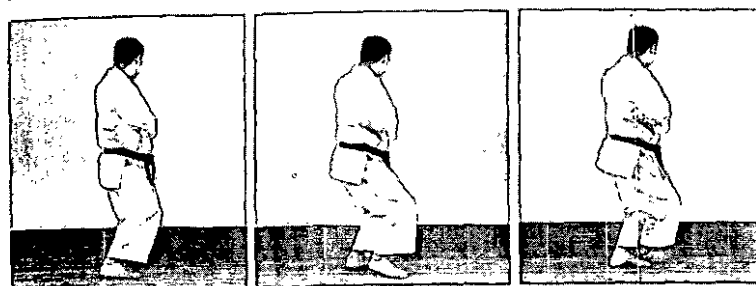
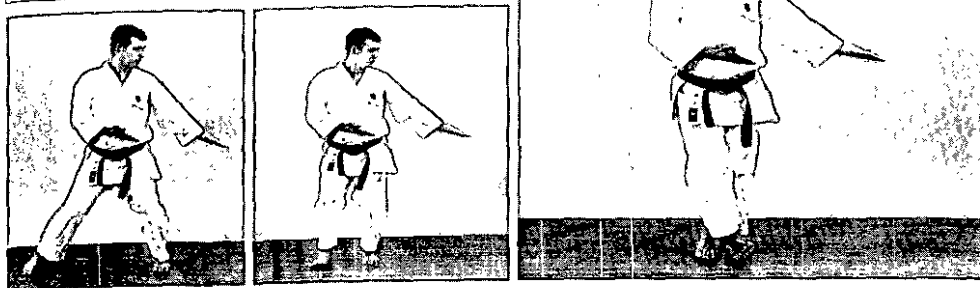


Downward block to left side with left ridge hand/Right sword hand in front of solar plexus kamae

Kiba-dachi



50 Ryō te sono mama

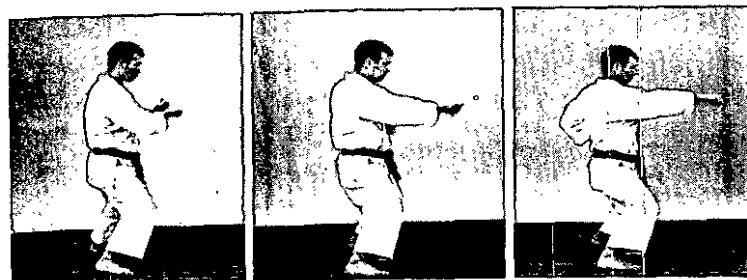
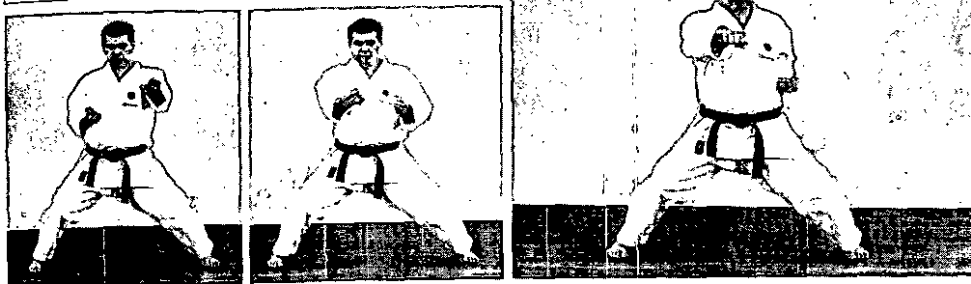


Hidari ashi mae ni
migi ashi o kōsa

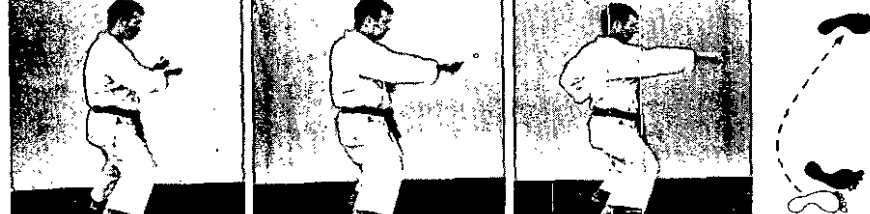


Hands as before

51b Migi chūdan-zuki



Kiba-dachi



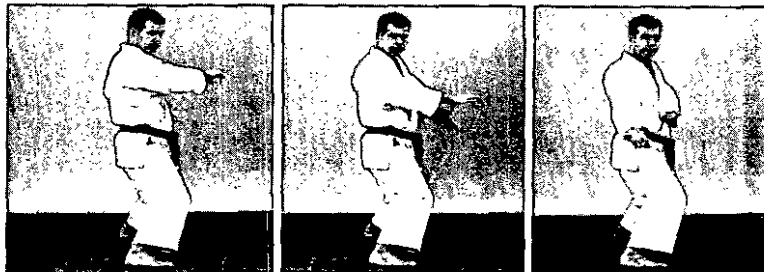
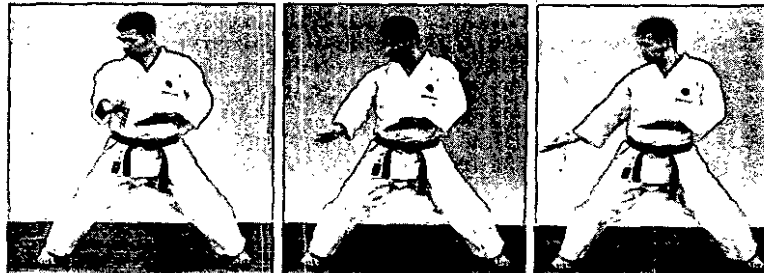
Right middle level punch Stamp left foot down to the left, executing the punch at the same time. Movements 50 and 51 flow one into the other.

51a Hidari tate shutō chūdan uchi uke



Left middle level vertical sword hand block, inside-outward Raise left knee in front of chest.

52 Migi haitō uhō gedan uke
Hidari shutō suigetsu mae kamae



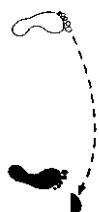
Downward block to right side with right ridge hand/Left sword hand in front of solar plexus kamae

53 Ryō te sono mama

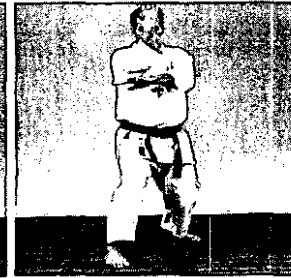
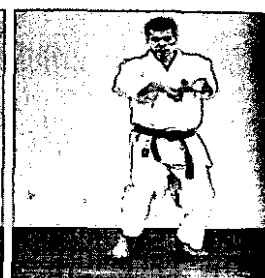


Hands as before

Migi ashi mae ni
hidari ashi o kōsa



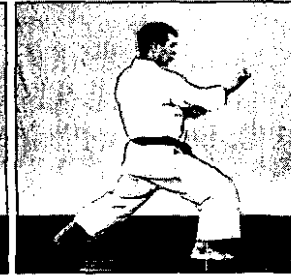
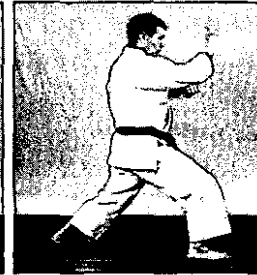
55 Migi uraken jōdan tate ma-
washi uchi/Hidari ken migi



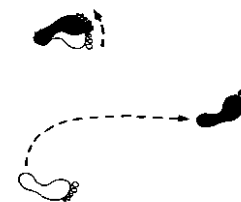
Kiba-dachi



the punch. No pause between
Movements 53 and 54.

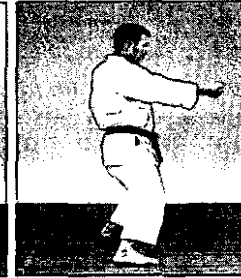
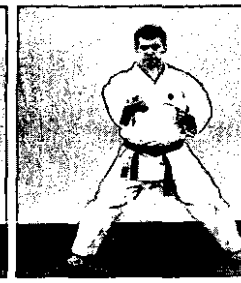


Migi zenkutsu-dachi



Upper level vertical roundhouse strike with
right back-fist/Left fist under right elbow

54a Hidari tate shutō chūdan uchi
uke



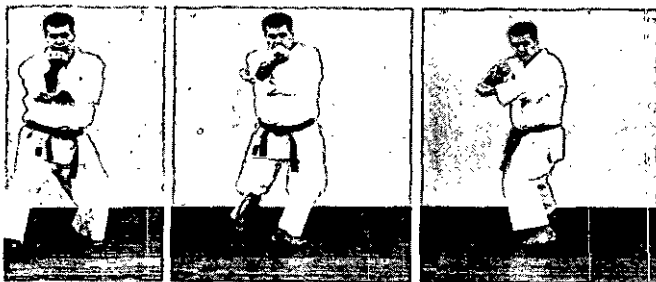
Left middle level vertical sword hand block, in-
side-outward Raise right knee in front of
chest.

hiji shita ni soeru

Right middle level punch
Stamp right foot down to the
right, simultaneously executing

Slide right foot forward, moving hands and feet slowly and simultaneously.

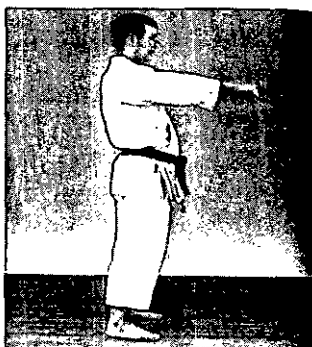
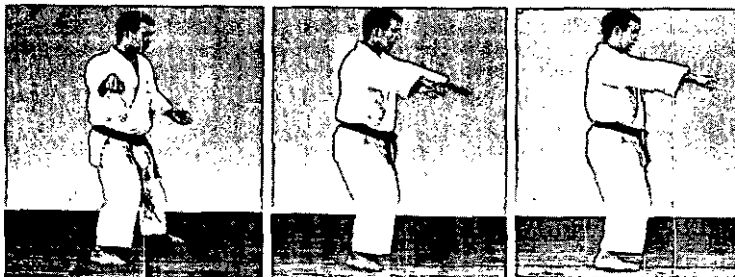
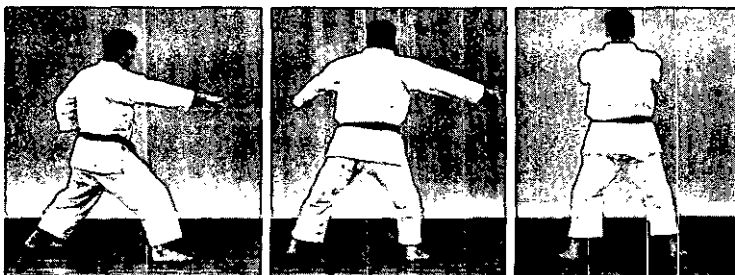
56

Hidari kentsui chūdan yoko uchi*Kiba-dachi*

Middle level side strike with left hammer fist Pull right foot back and shift body direction.



58

Ryō ken zenpō e heikō ni nobasu*Shizen-tai*

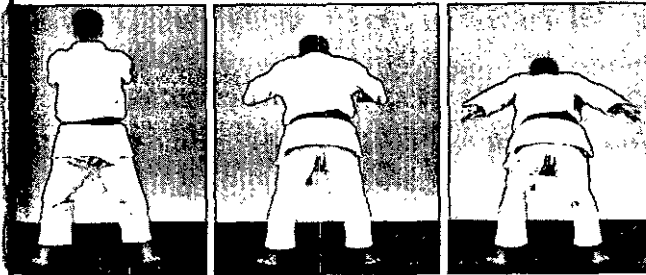
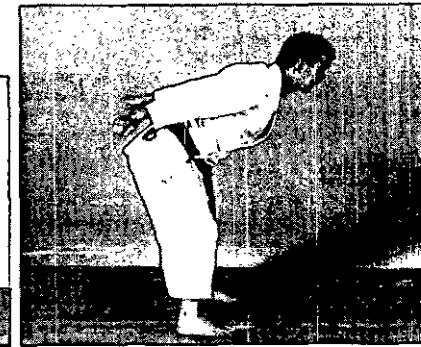
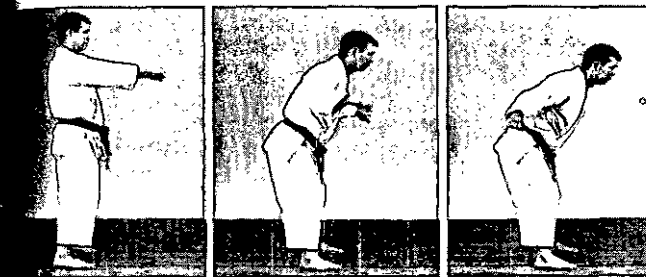
Fists extended forward and parallel Rotate hips to the left and pull left foot back to take the stance.



57

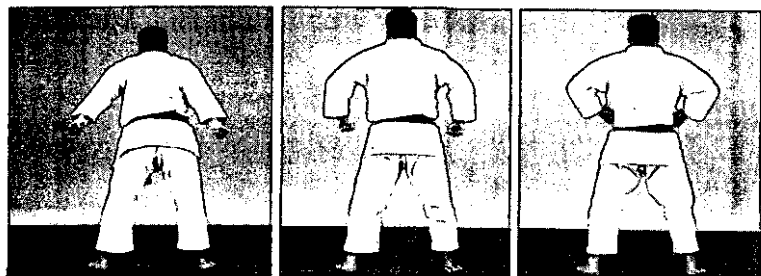
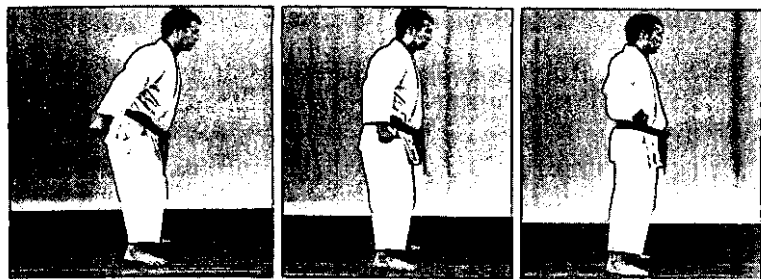
Migi chūdan oi-zuki*Right middle level lunge punch*

59

Ryō kentsui kōhō chūdan hasami uchi

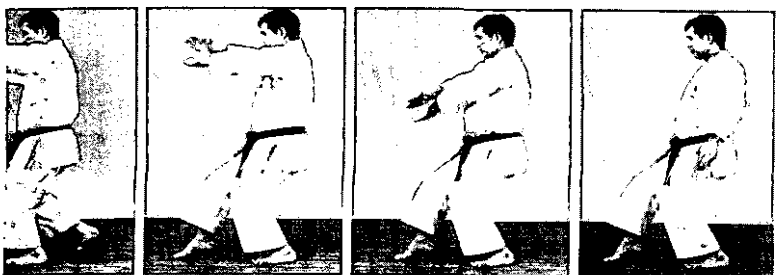
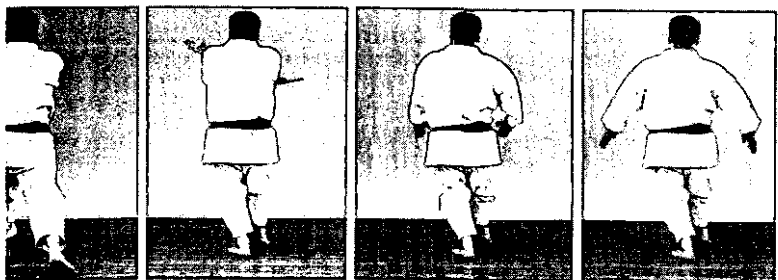
Middle level hammer fists scissors strike to the rear Bend forward as if ramming your buttocks into your opponent's abdomen. Execute the strike at the same time.

60 Ryō ken koshi ni kamaeru



Fists at hips kamae

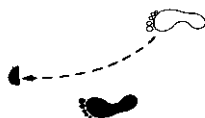
62 Ryō shō gedan sokuhō-barai



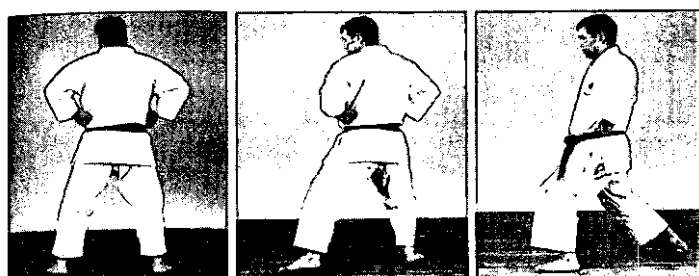
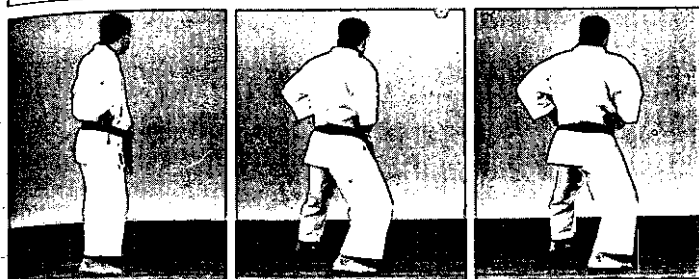
Downward blocks to sides with both hands Hands and feet move slowly and multaneously.



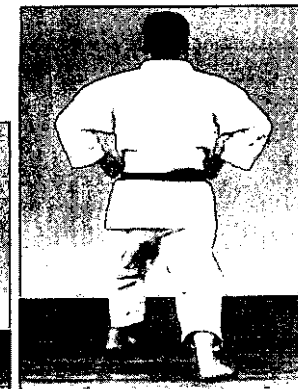
Migi ashi mae
neko ashi-dachi



61 Ryō ken koshi ni kamaeta mama



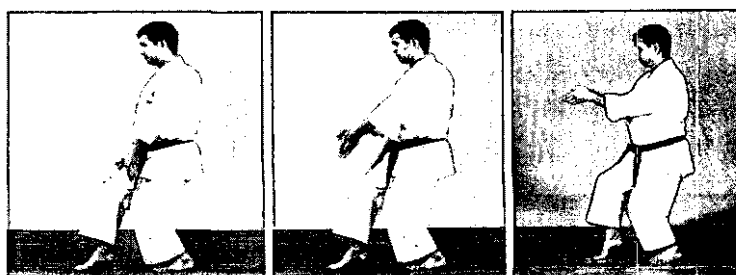
Maintain kamae With right leg as pivot, strongly rotate hips to the left.



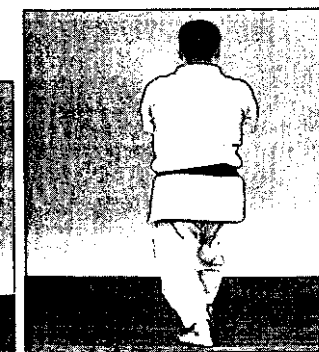
Hidari zenkutsu-dachi



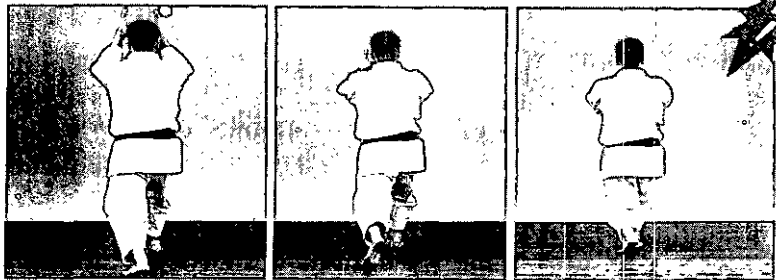
63 Ryō keitō chūdan uke



Middle level block with chicken-head wrists Slowly raise forearms, keeping elbows stable.



64 Ryō te seiryūtō chūdan uchi



Middle level strike with ox jaw hands. Raise forearms and strongly push hands forward. Step into the stance quickly.

Naore



Slowly resume natural position.

65 Migi shutō chūdan uke Hidari te migi hiji shita ni soeru



Right middle level sword hand block/Left hand under right elbow. Rotate hips to the left while positioning right foot to the rear and reversing direction. Do this slowly and finish hand and foot movements at the same time.

Migi kōkutsu-dachi



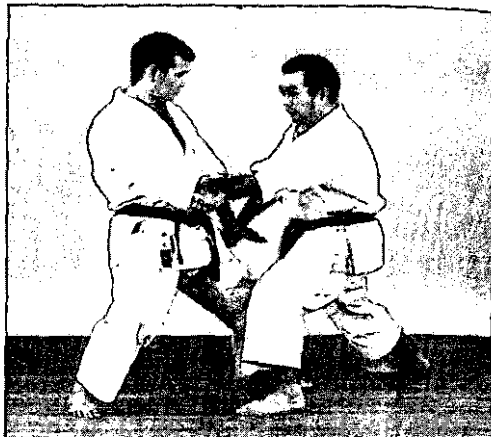
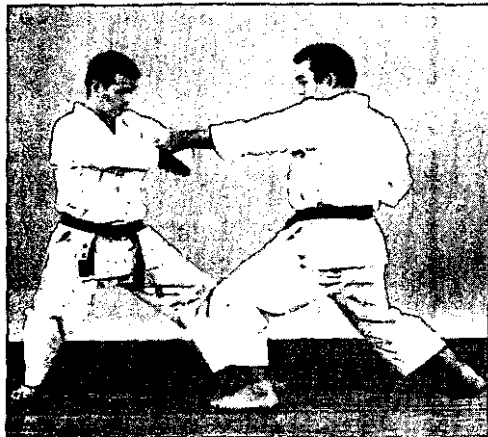
Shizen-tai



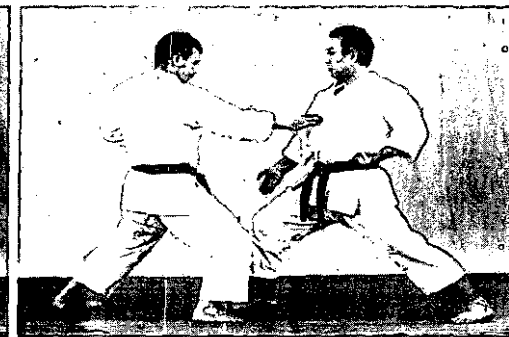
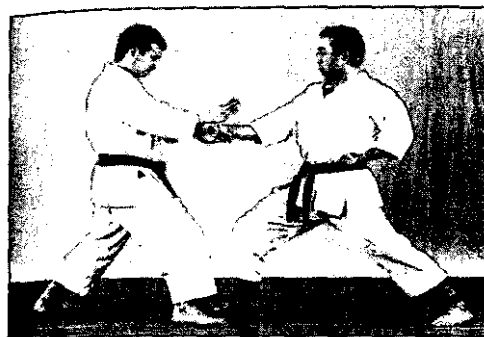
GOJŪSHIHO SHŌ: IMPORTANT POINTS

Gojūshiho Shō is a transformation of Gojūshiho Dai and, like Dai, is a very long kata. Shō's weapon is the sword hand, employed in blocks and thrusts to repulse attacks.

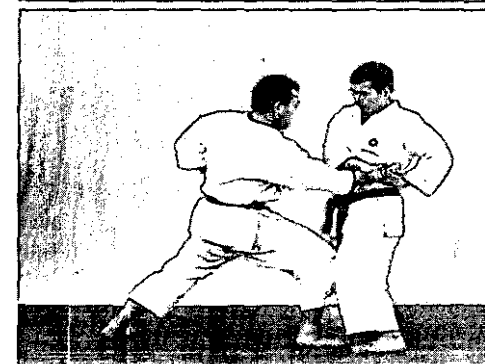
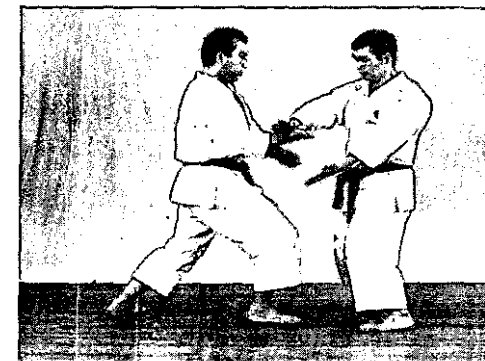
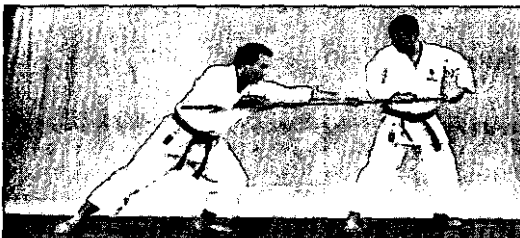
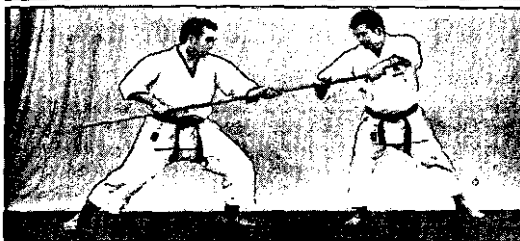
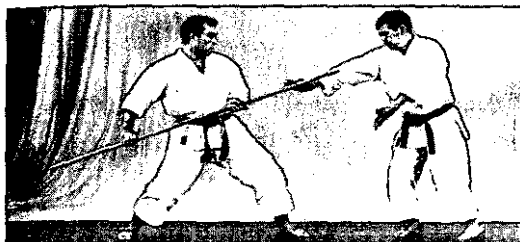
This kata's distinctive essence is graspable only when it is performed by an experienced karateka whose technique has attained maturity.



1. Movement 16. In the half-front-facing position, block your assailant's left-hand punch with your right back-hand. Press down by bringing your right forearm strongly to the right. To be effective the elbow must be stable. A downward block with your left sword hand can be executed at the same time.

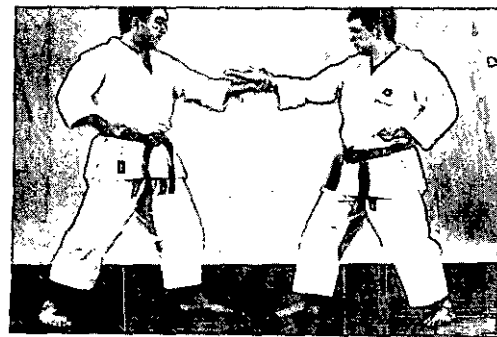


2. Movement 17. In countering a middle level punch with your right four-finger spear hand, move the hands across each other as if sawing at the hand grasping your forearm.



3. Movement 27. In a frontal stick attack, the assailant can be disarmed by grabbing the stick, pushing downward with the right hand, upward with the left hand, while pulling the stick toward the left hip. The back of the left hand is downward, the back of the right hand upward.

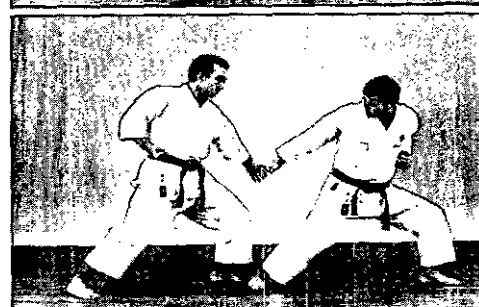
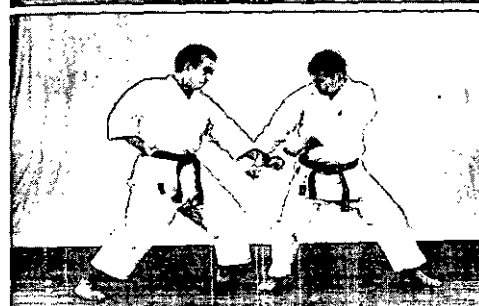
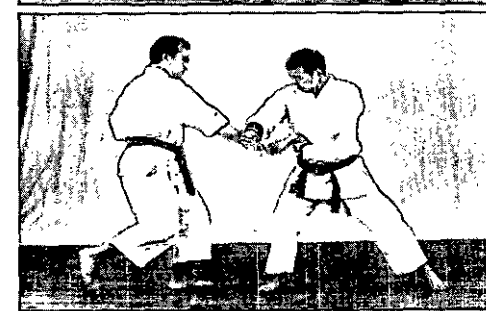
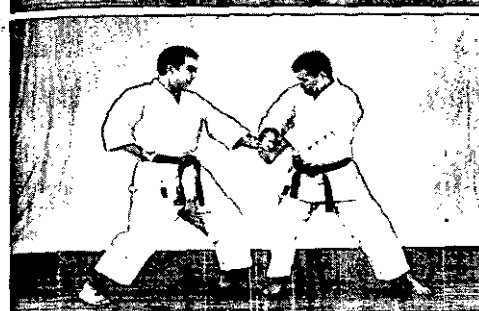
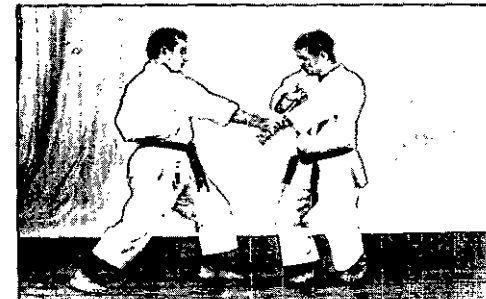
A punch can be blocked in the same way, as shown in the right photos.



4. Movement 39. Rotate the right forearm as you thrust the sword hand forward. Do not change the elbow's position or relax it when turning the wrist. This technique is not suitable for freeing a captured hand.



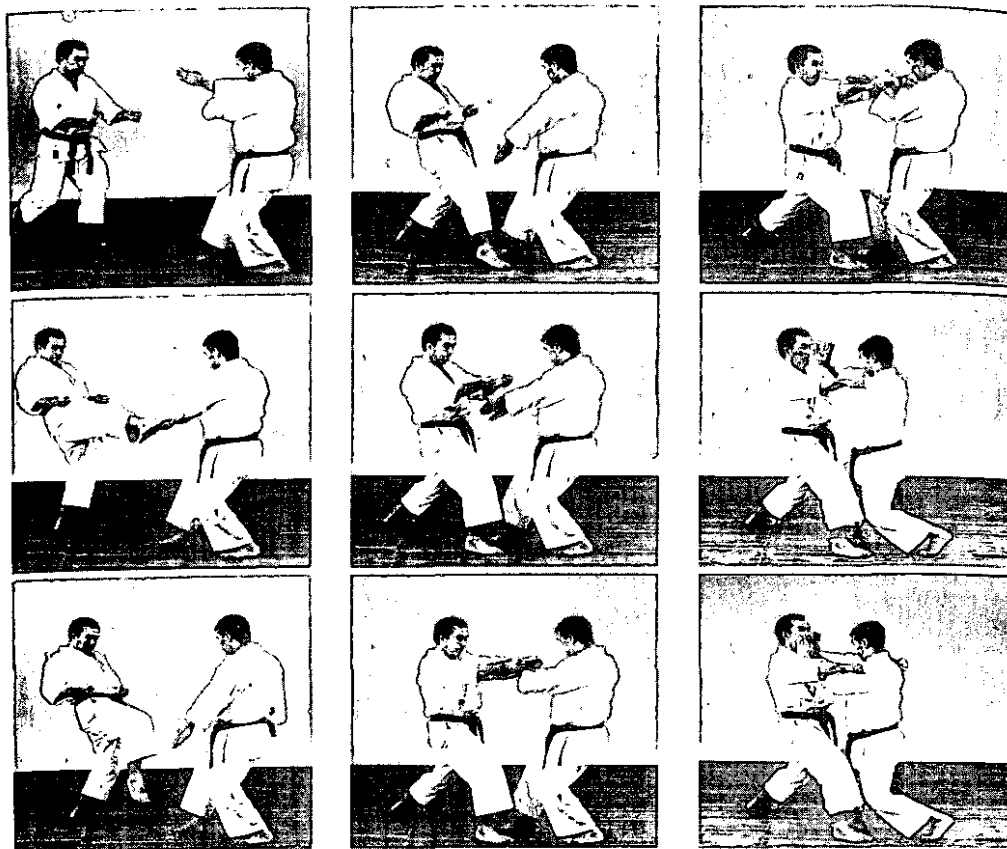
5. Movement 42. One application is to execute a downward attack while deflecting a middle or upper level punch. Lower the hips.



6. Movement 43. To break your opponent's grasp, strike his left hand with a right downward block. You can then lean forward and to the left to continue the block and deflect his right kick.

In this block it is essential to simultaneously strike hard and pull the left hand strongly backward.

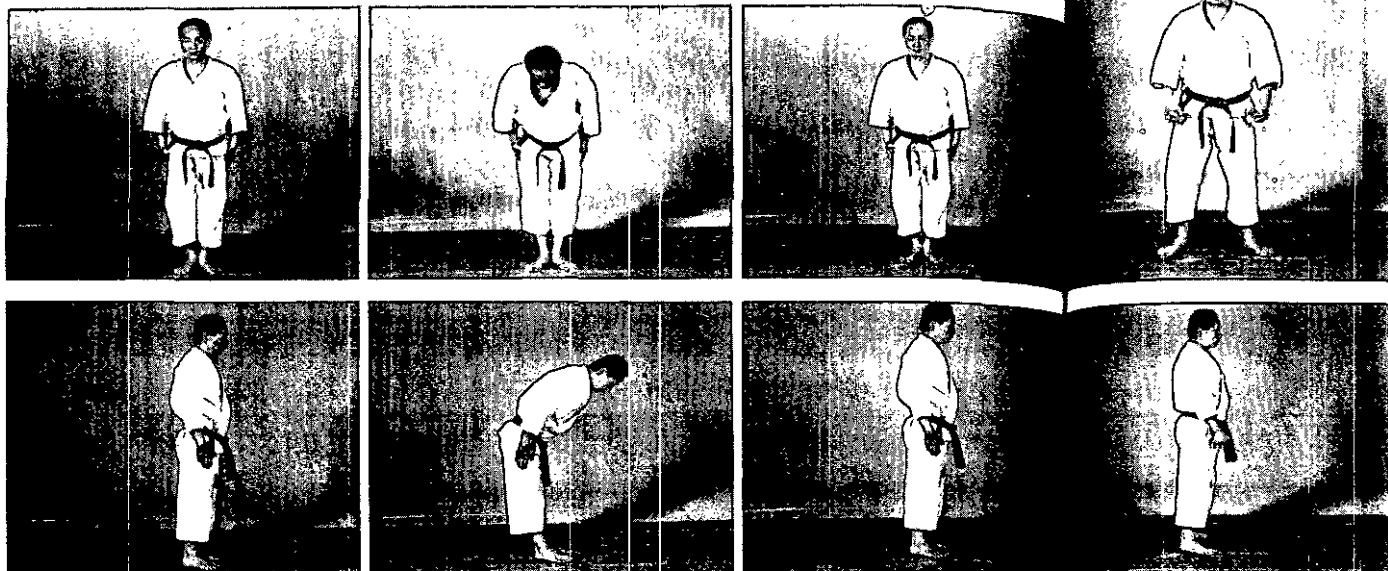
Meikyō



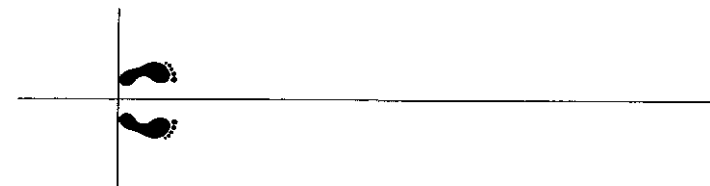
7. Movement 64. By swinging both arms down to your sides you can deflect an attacker's kick to the side (*above left*). If he continues with a two-fisted punch, thrust his hands outward with the chicken-head wrists. Keep the fingers together (*above right*). Immediately turn your wrists and counterattack with ox jaw hands to his collarbones. Do not change the position of the elbows.



Kamae

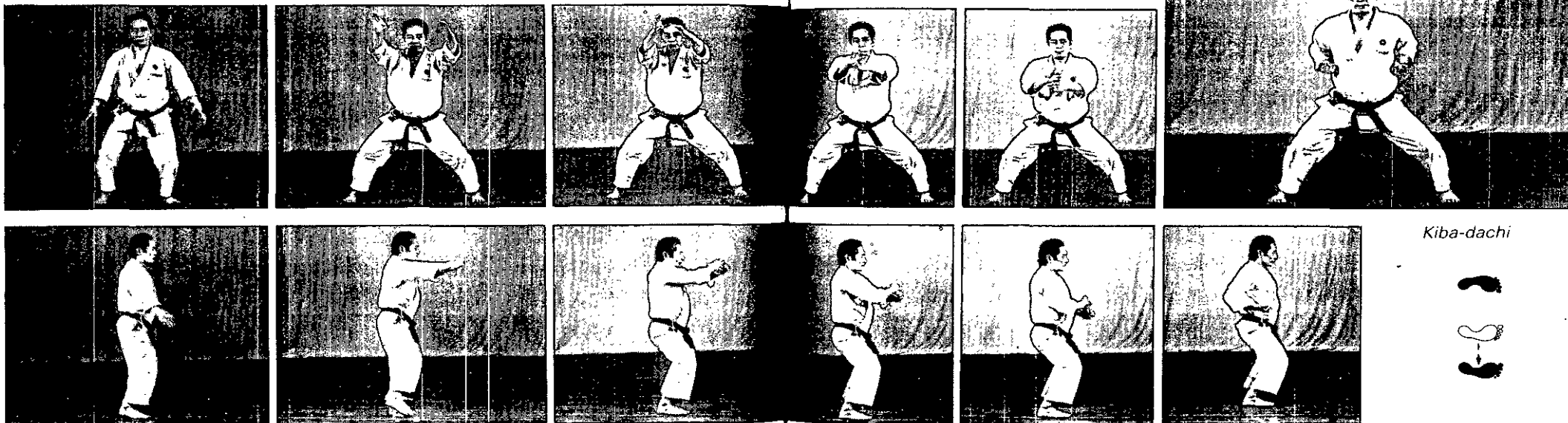


Embusen

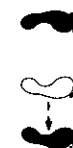


1

Ryō ken ryō koshi kamae

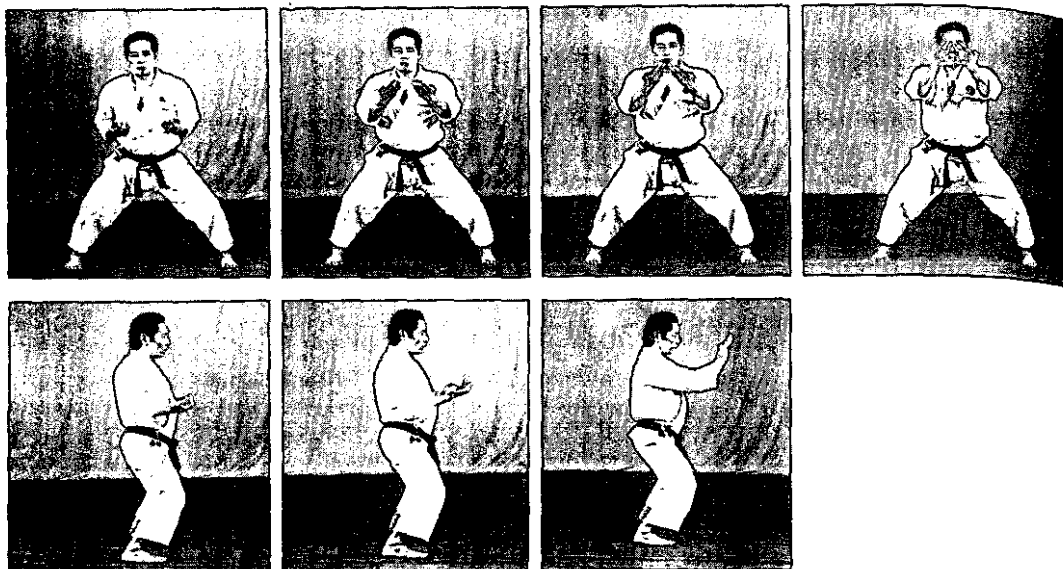


Kiba-dachi



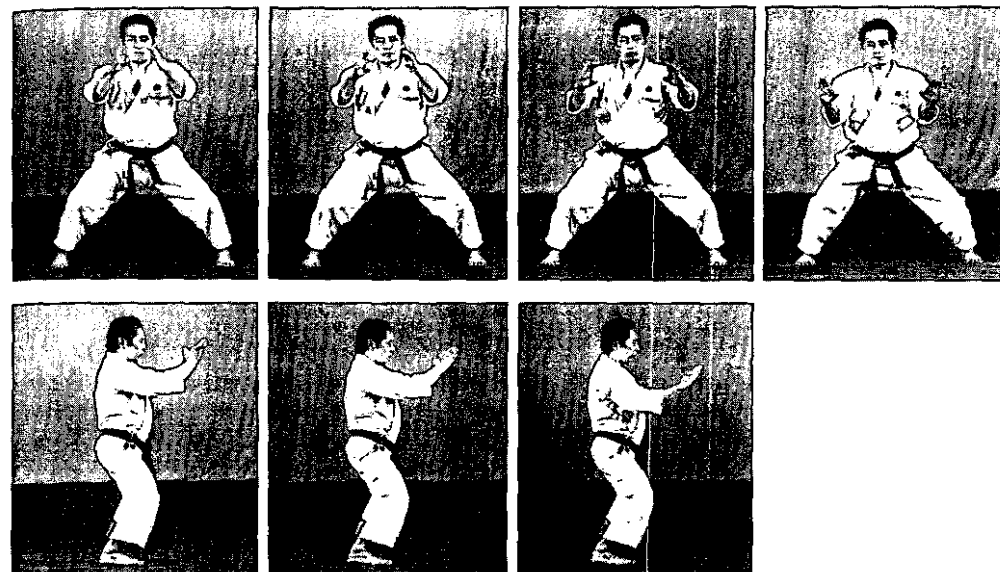
Fists at sides kamae Move right foot to the right, cross hands at chest level, then clench fists. Gradually increase power.

2a Ryō shō kubi mae awase



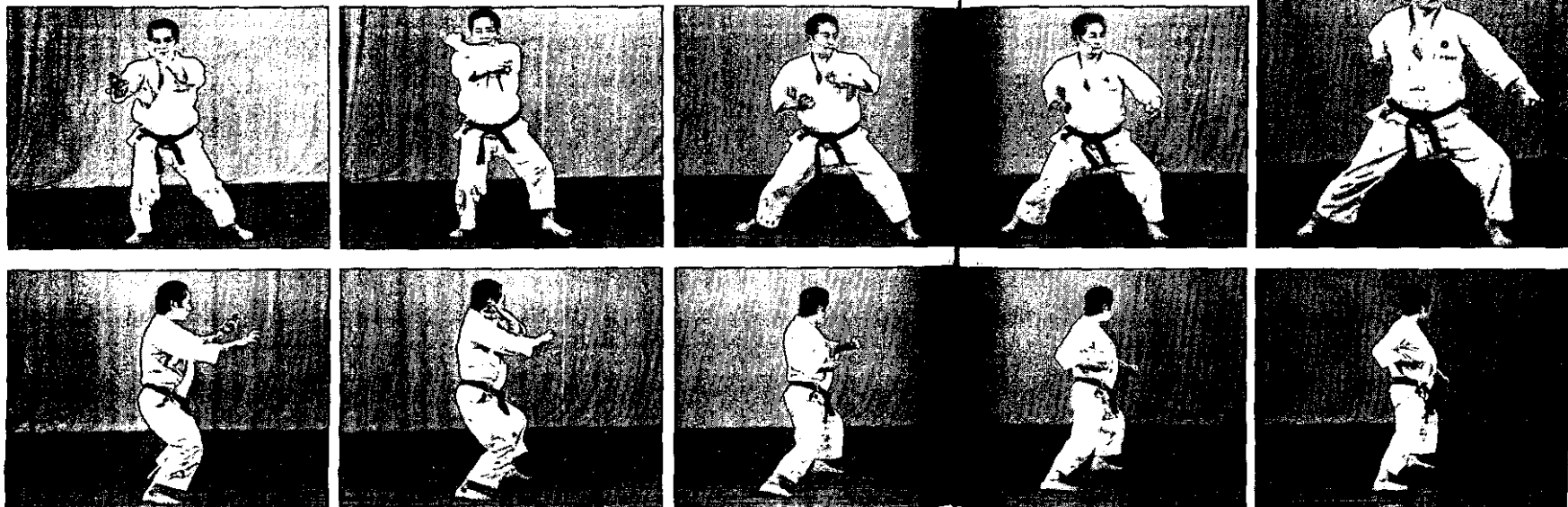
Hands together in front of neck Lightly, slowly and calmly bring tips of little and ring fingers together.

2b Ryō shō kakiwake uke



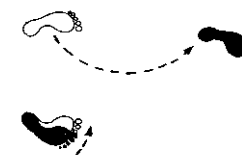
Two-handed reverse wedge block Tighten the underarms and spread hands apart, gradually increasing power.

3 Hidari gedan-barai
Migi ken migi koshi



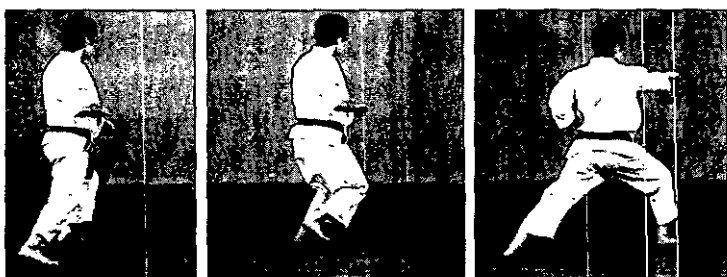
Left downward block/Right fist at right side Slide left foot to the left oblique front.

Hidari zenkutsu-dachi

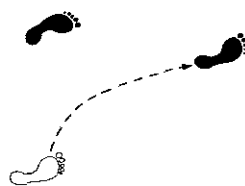


4

Migi chūdan oi-zuki
Hidari ken hidari koshi



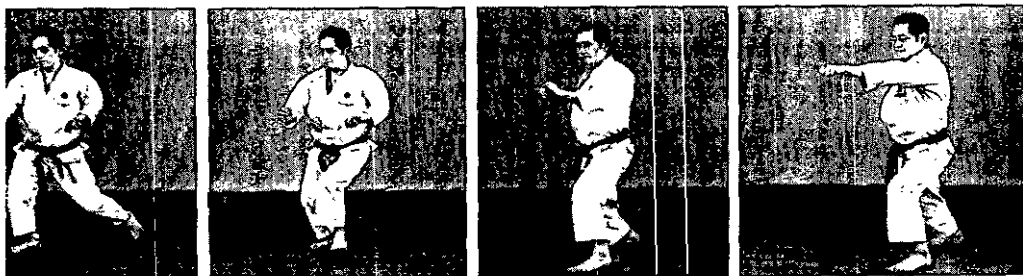
Migi zenkutsu-dachi



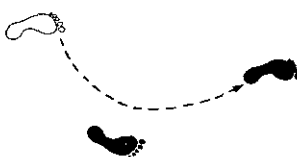
Right middle level lunge punch/Left fist at left side Slide right foot forward.

6

Hidari chūdan oi-zuki
Migi ken migi koshi



Hidari zenkutsu-dachi



Left middle level lunge punch/Right fist at right side Slide left foot a step forward.

5

Migi gedan-barai
Hidari ken hidari koshi



Migi zenkutsu-dachi



Right downward block/Left fist at left side With left leg as pivot, rotate hips to the right. Slide right foot to the right oblique front.

7

Hidari shō hitai mae ni kazasu
Migi shō gedan uke



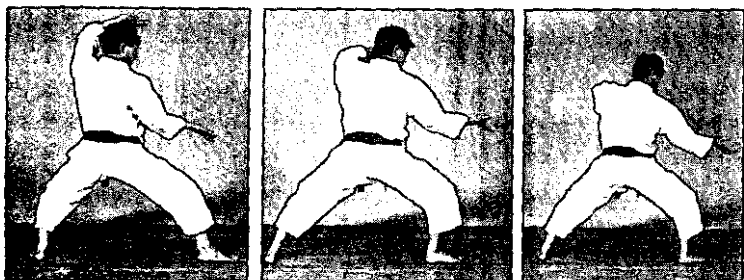
Hidari kōkutsu-dachi



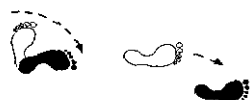
Left hand held above forehead/Downward block with right hand Rotate hips to the left and slide right foot a step to the front.

8

Ryō shō tsukami uke, gedan e oshikomu



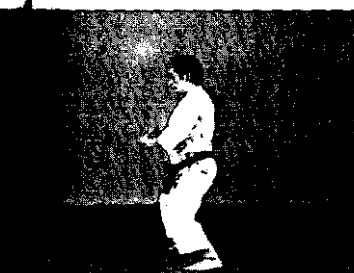
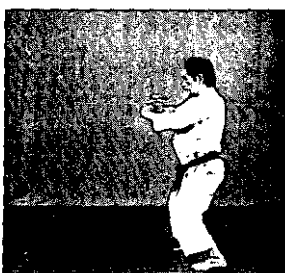
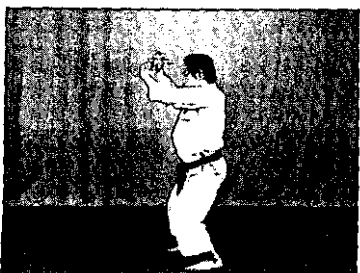
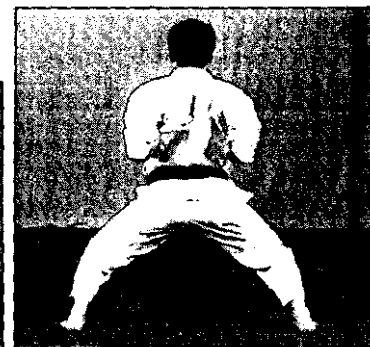
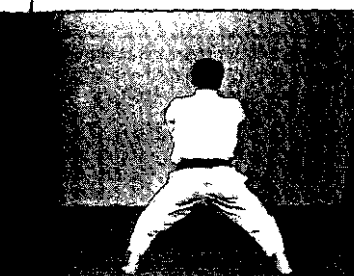
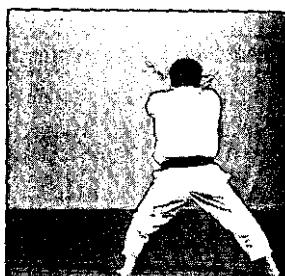
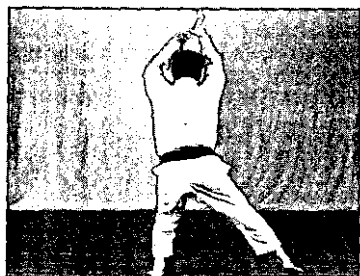
Migi zenkutsu-dachi



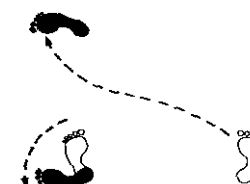
Two-handed grasping block, downward push The back of the right hand is upward, back of the left hand downward.

10

Ryō ken ryō koshi



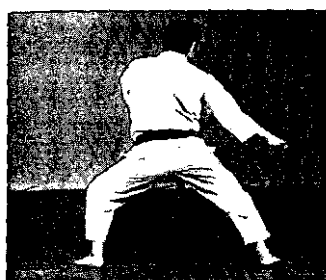
Kiba-dachi



Fists at sides Bring right foot in line with left foot. Cross hands in front of the face and clench fists. Execute slowly, hands and feet moving simultaneously.

9

Kyodō 8 no mama

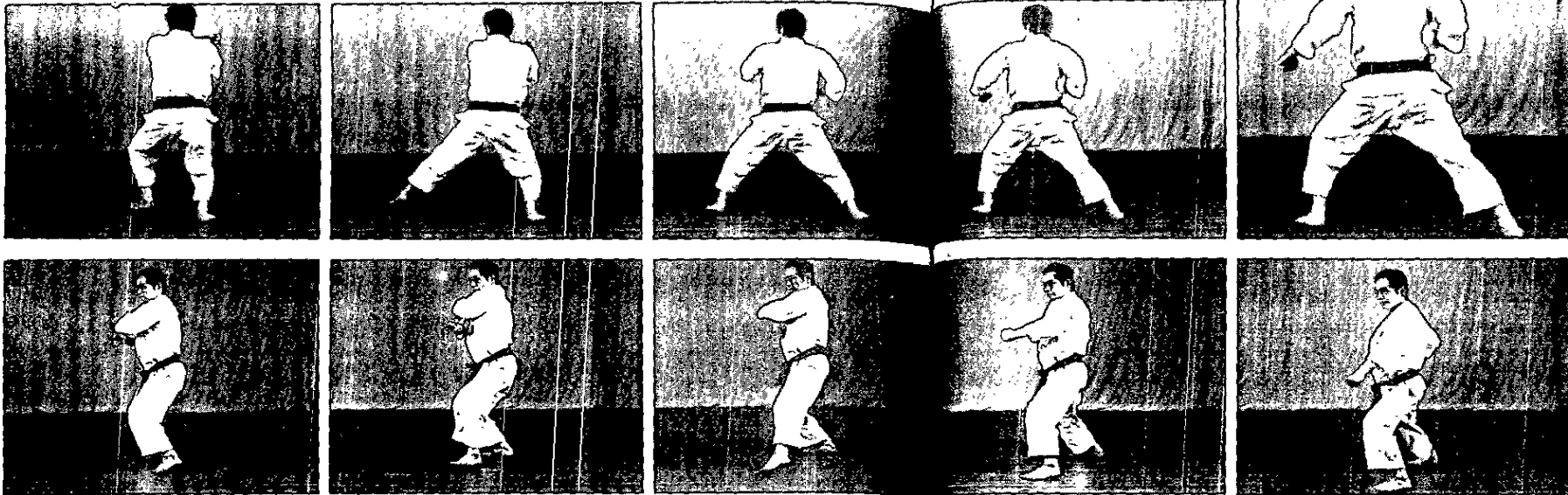


Hidari zenkutsu-dachi



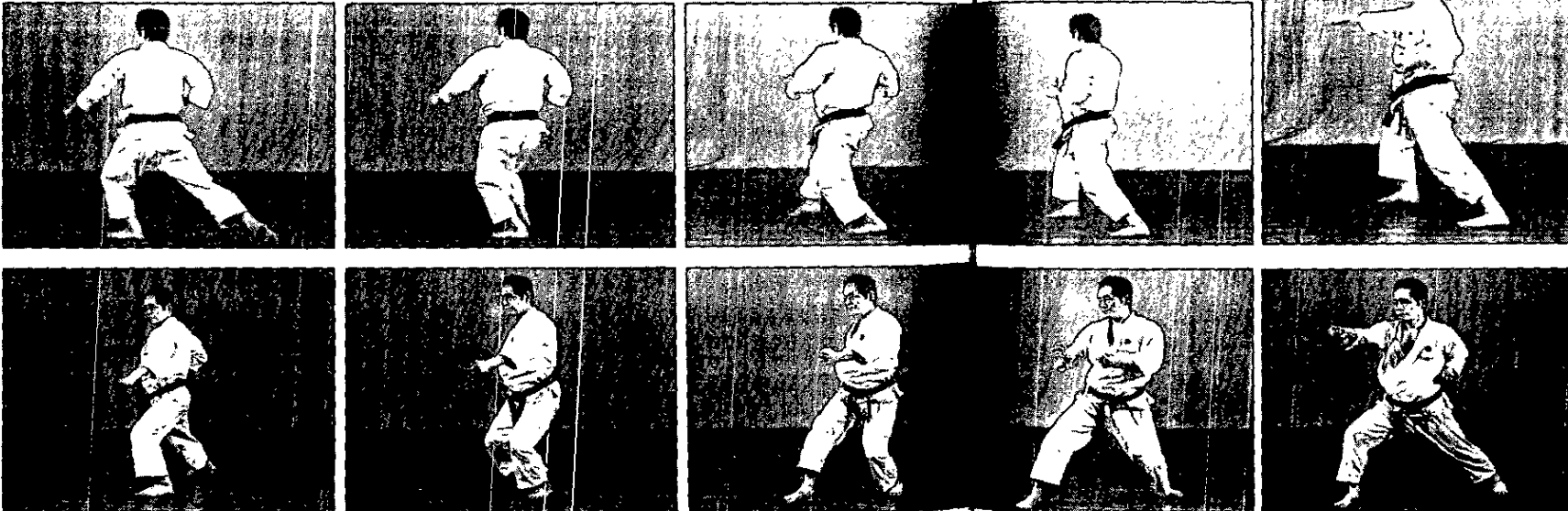
Hands as before Rotate hips to the left to face to the rear. Simultaneously twist the forearms slightly.

11 *Hidari gedan-barai*
Migi ken migi koshi



Left downward block/Right fist at right side Slide left foot to the oblique front.

12 *Migi chūdan oi-zuki*
Hidari ken hidari koshi

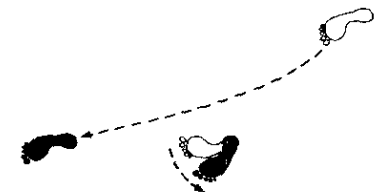


Right middle level lunge punch/Left fist at left side Slide right foot forward.

Hidari zenkutsu-dachi



Migi zenkutsu-dachi



13

Migi gedan-barai
Hidari ken hidari koshi



Migi zenkutsu-dachi



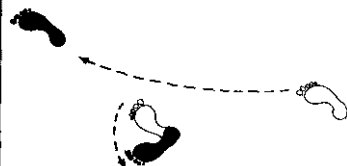
Right downward block/Left fist at left side Slide right foot diagonally to the right with left leg as pivot.

15

Hidari shō hitai mae ni kazasu
Migi shō gedan uke



Hidari kōkutsu-dachi



Left hand held above forehead/Downward block with right hand Execute slowly with hands and feet moving simultaneously.

14

Hidari chūdan oi-zuki
Migi ken migi koshi



Hidari zenkutsu-dachi



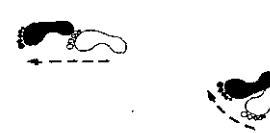
Left middle level lunge punch/Right fist at right side

16

Ryō shō tsukami uke, gedan e
oshikomu



Migi zenkutsu-dachi



Two-handed grasping block, downward push Back of right hand upward, back of left hand downward.

17 Sono mama

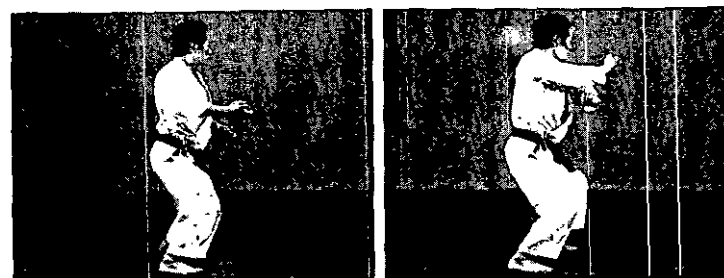


Hidari zenkutsu-dachi



Hands as before Rotate hips to the left, face to the rear.

19 Hidari chūdan uchi uke
Migi ken migi koshi

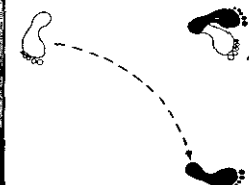


Left middle level block, inside-outward/Right fist at right side Slide left foot forward and to the left.

18 Ryō ken ryō koshi



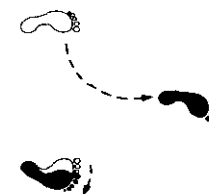
Kiba-dachi



Fists at sides Cross hands in front of the face and clench fists. Execute slowly with hands and feet moving simultaneously.



Hidari zenkutsu-dachi



20

Migi chūdan oi-zuki



Right middle level lunge punch

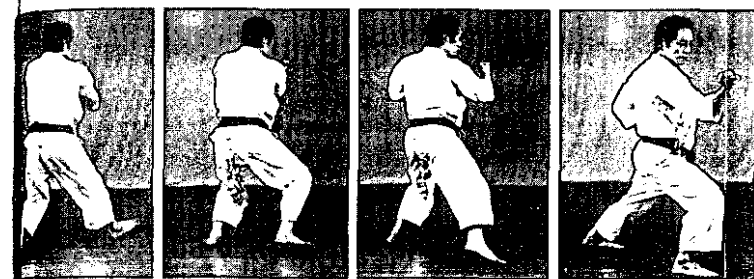


Migi zenkutsu-dachi



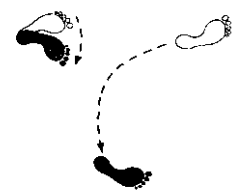
21

Migi chūdan uchi uke



Right middle level block, inside-outward Slide right foot diagonally to the right with left leg as pivot.

Migi zenkutsu-dachi

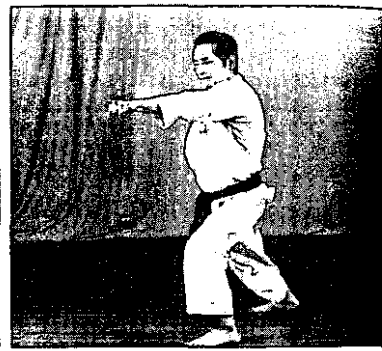


22

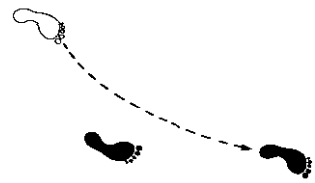
Hidari chūdan oi-zuki



Left middle level lunge punch

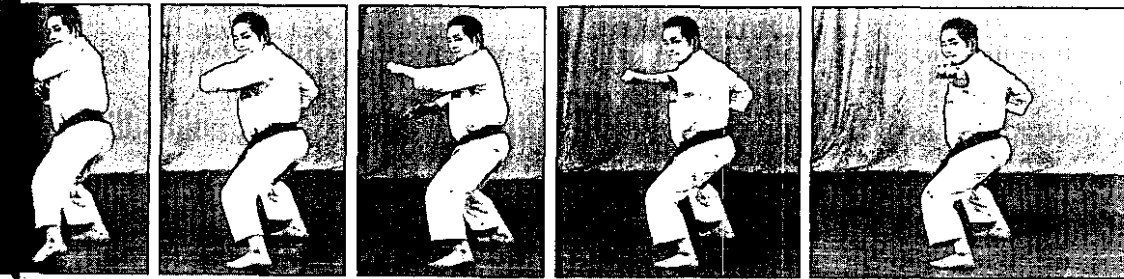


Hidari zenkutsu-dachi



23

Hidari kentsui chūdan uchi
Migi ken migi koshi



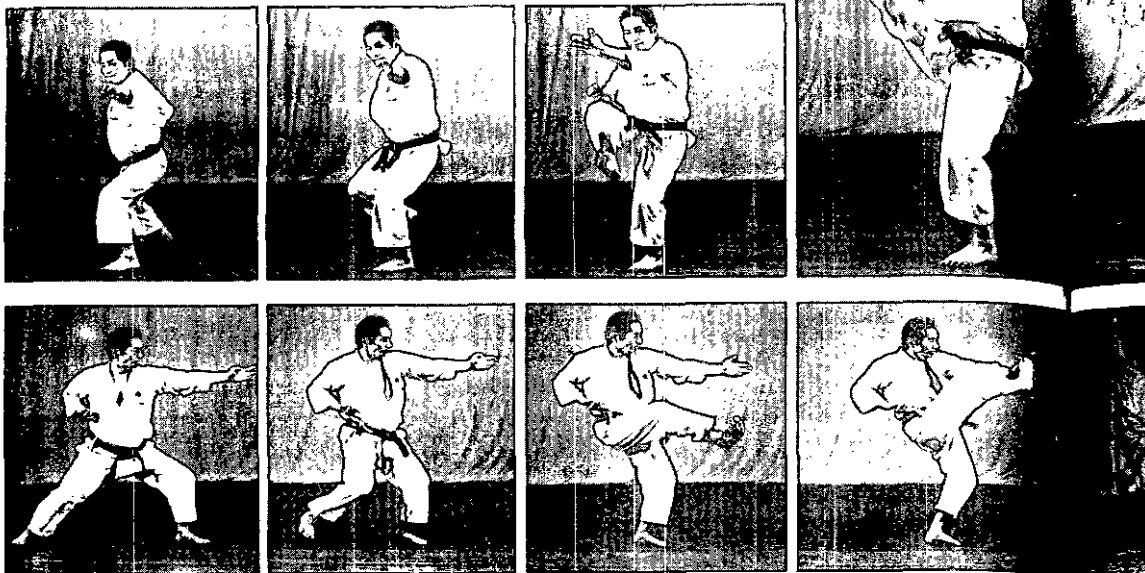
Left middle level hammer fist strike/Right fist at right side

Kiba-dachi



24

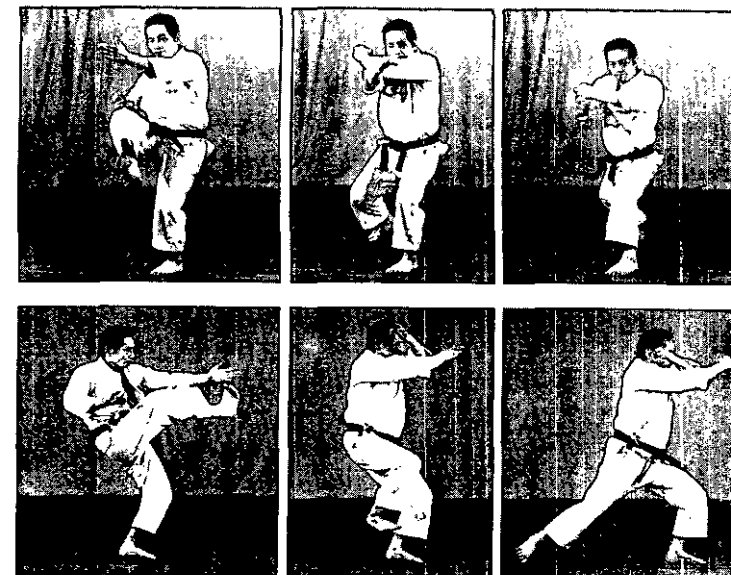
Migi mikazuki-geri



Right crescent kick Kick left palm with right sole.

25

Ryō ken gedan kakiwake uke



Downward two-handed reverse wedge block Pull back right kicking leg and take half-front-facing position. Cross hands in front of the chest.

Hidari ashi-dachi

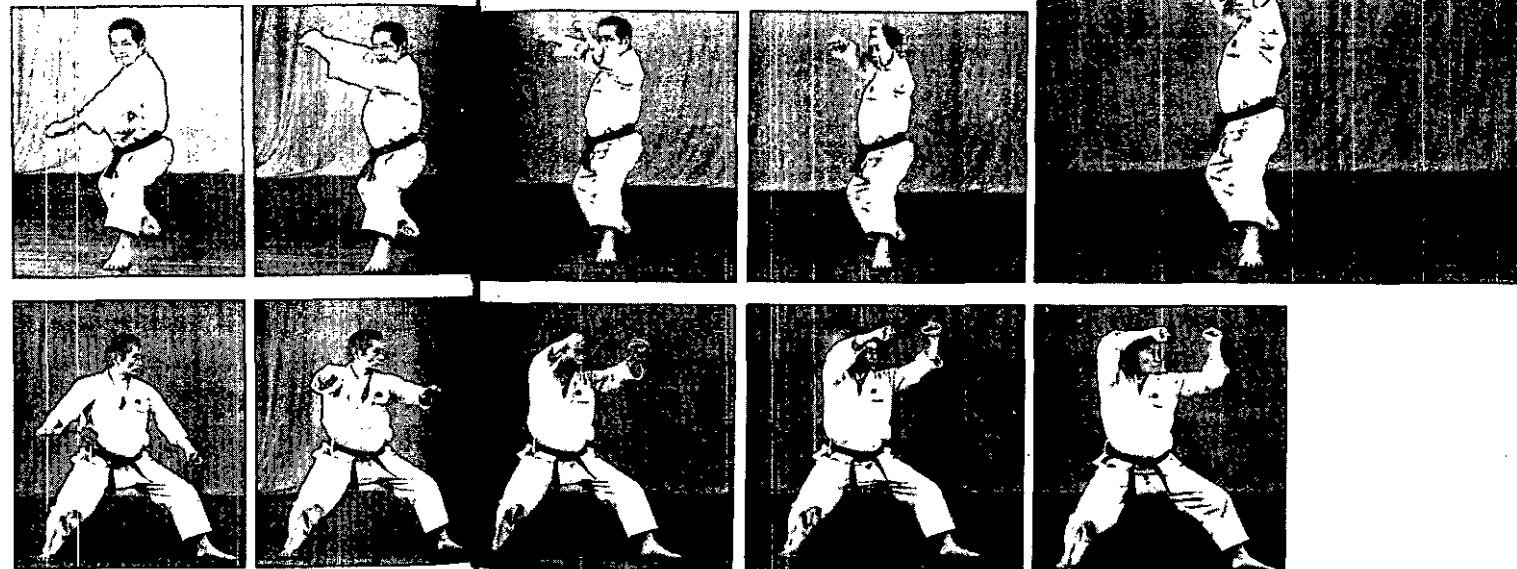
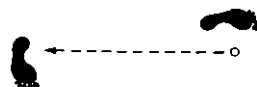


26

Ryō ken hidari sokumen jōdan uke



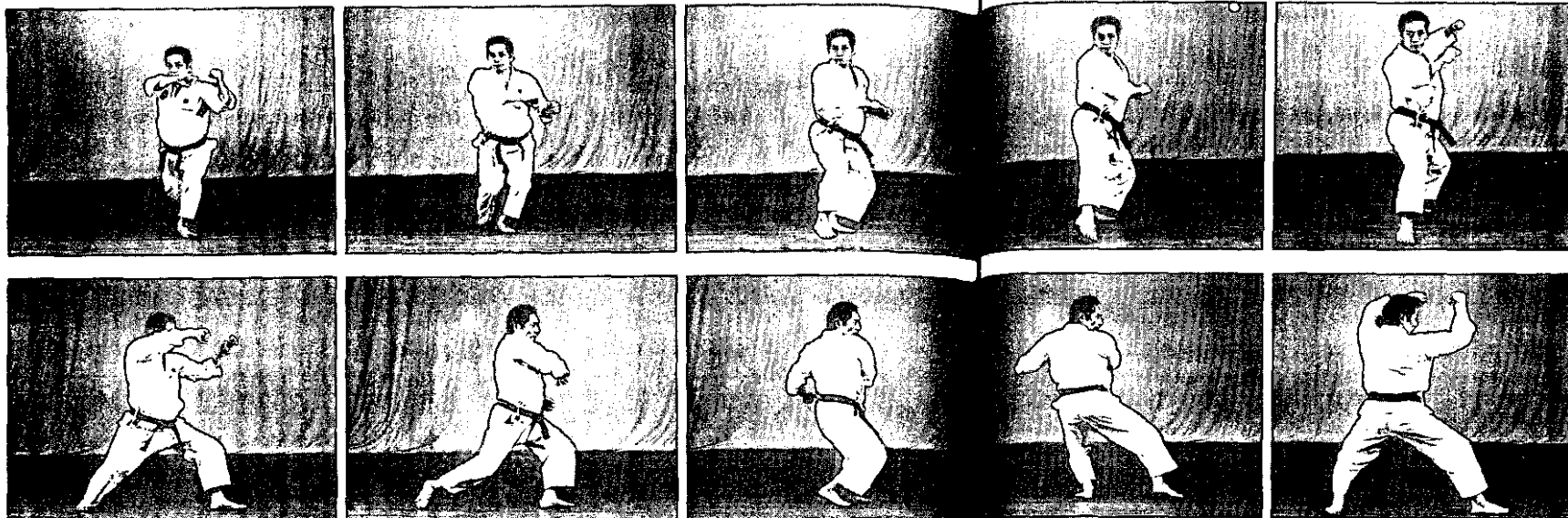
Migi kōkutsu-dachi



Upper level block to left side with both fists The back of the right

hand is inward. Bring the left forearm upright (back of the hand inward). This is the same as Movement 1 of Heian 2.

27 *Ryō ken migi sokumen jōdan uke*



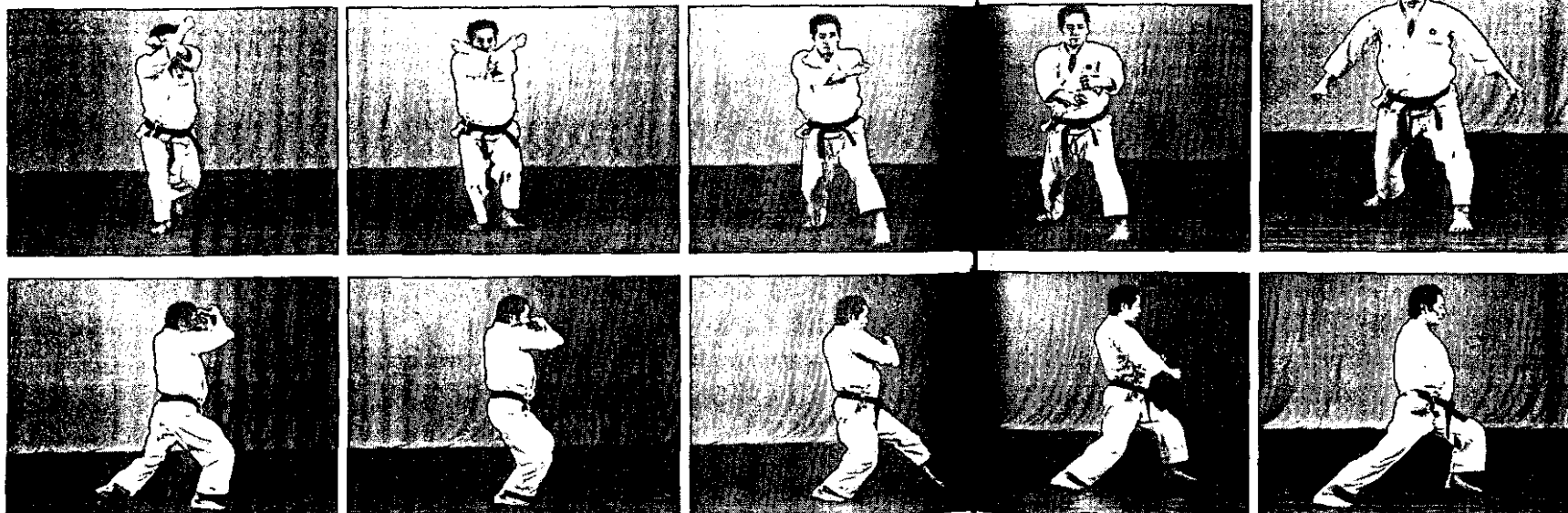
Upper level block to right side with both fists. Slide right foot a step forward. The back of the left hand is inward. Bring the right forearm upright.



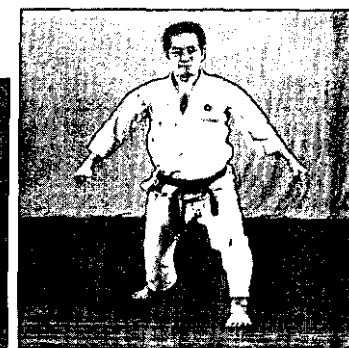
Hidari kōkutsu-dachi



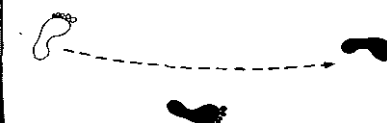
28 *Ryō ken ryō gawa*



Fists out to sides. Slide left foot forward while crossing fists in front of the face and thrusting down to sides. Push hips forward strongly.



Hidari zenkutsu-dachi



29

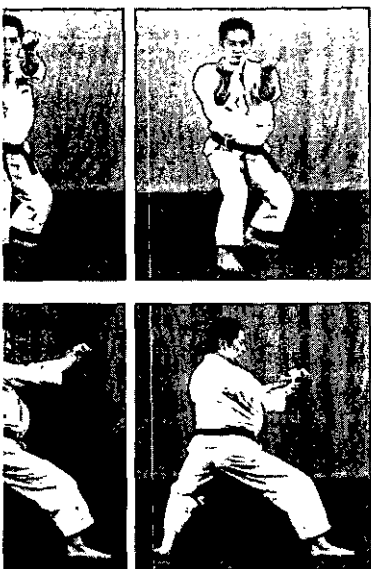
Ryō ken chūdan kakiwake uke



Two-handed middle level reverse wedge block Slide right foot forward. Cross forearms in front of the chest.

30b

Ryō ken chūdan kakiwake uke



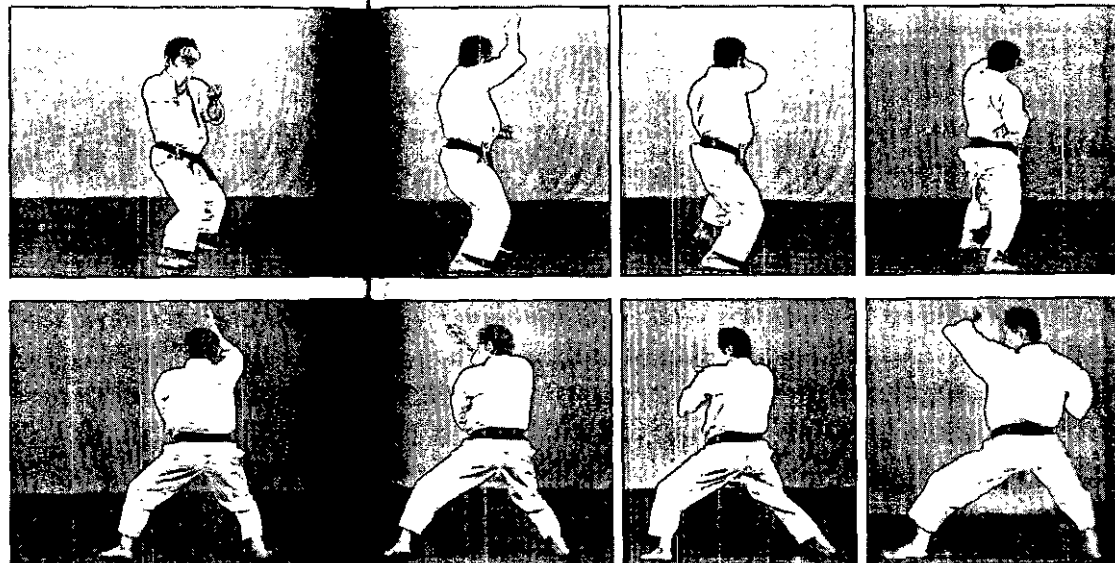
Two-handed middle level reverse wedge block While sliding feet forward, return to the middle level block in Movement 29.

34

31

Hidari jōdan

age-uke

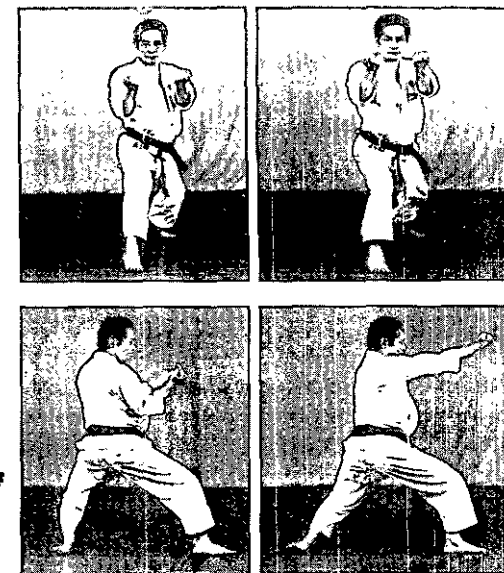


Left upper level rising block While sliding feet

slightly forward, rotate hips to the left and reverse direction.

30a

Ryō ken jōdan ura-zuki



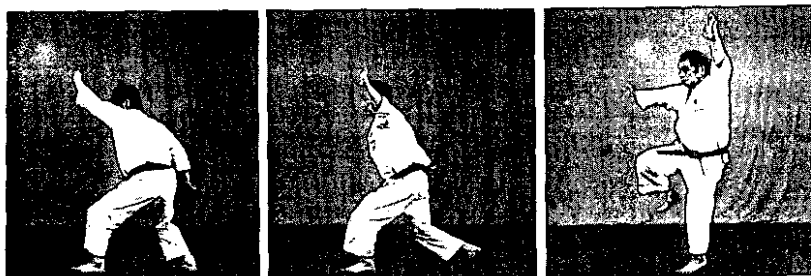
Hidari kōkutsu-dachi

Upper level close punch with both fists Slide feet forward.

Migi kōkutsu-dachi

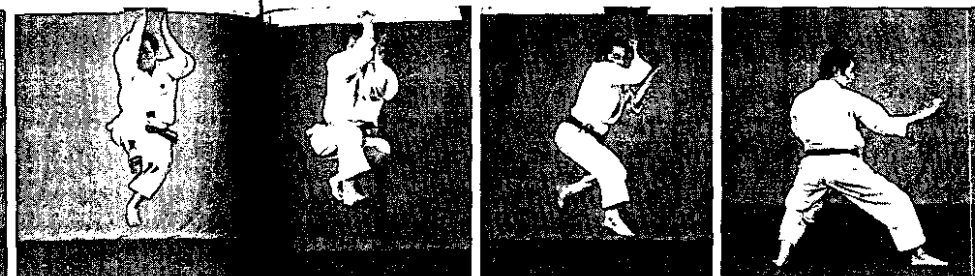


32a Sankaku tobi



Triangle jump Rotate hips to the left, jump, and strike right elbow against left palm.

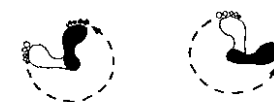
32b Migi shutō uke



Right sword hand block Complete the 180° jump and face to the front.



Hidari kōkutsu-dachi



33 Hidari shutō uke

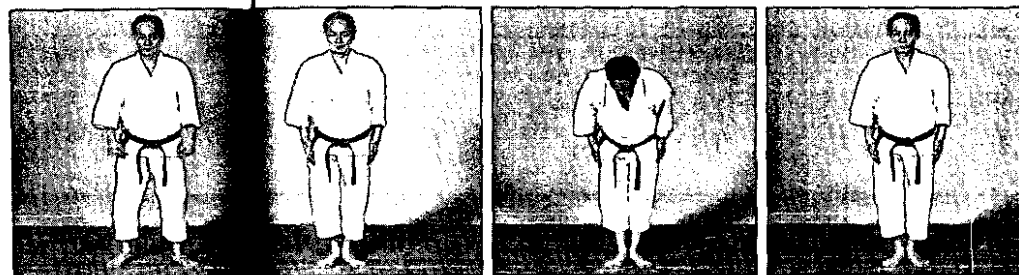


Migi kōkutsu-dachi



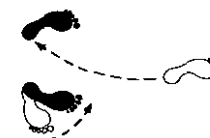
Left sword hand block Pull right foot back for the stance.

Naore



Return to shizen-tai.

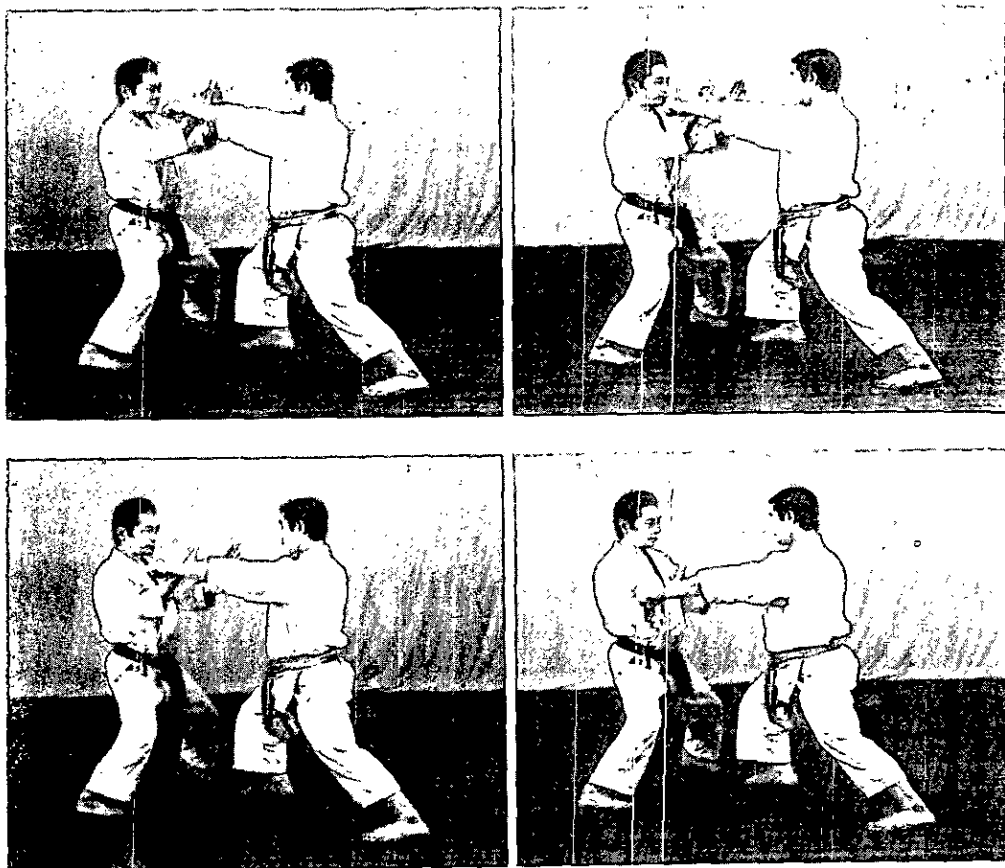
Shizen-tai



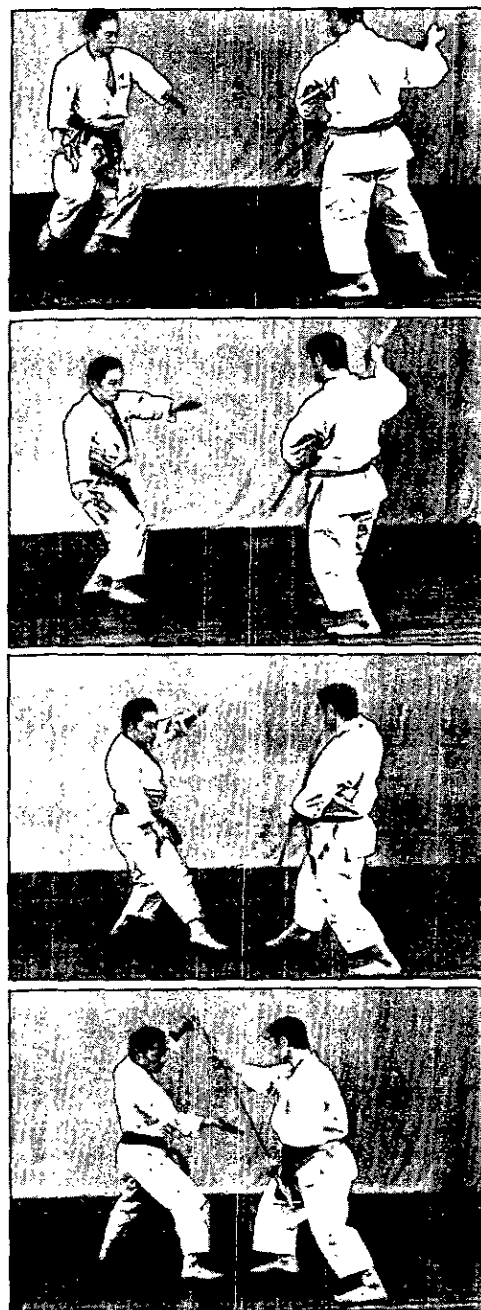
MEIKYŌ: IMPORTANT POINTS

The basic techniques to be mastered in the Heian kata (see Vol. 5) are brought together here to form the greater part of this mellow and serene kata.

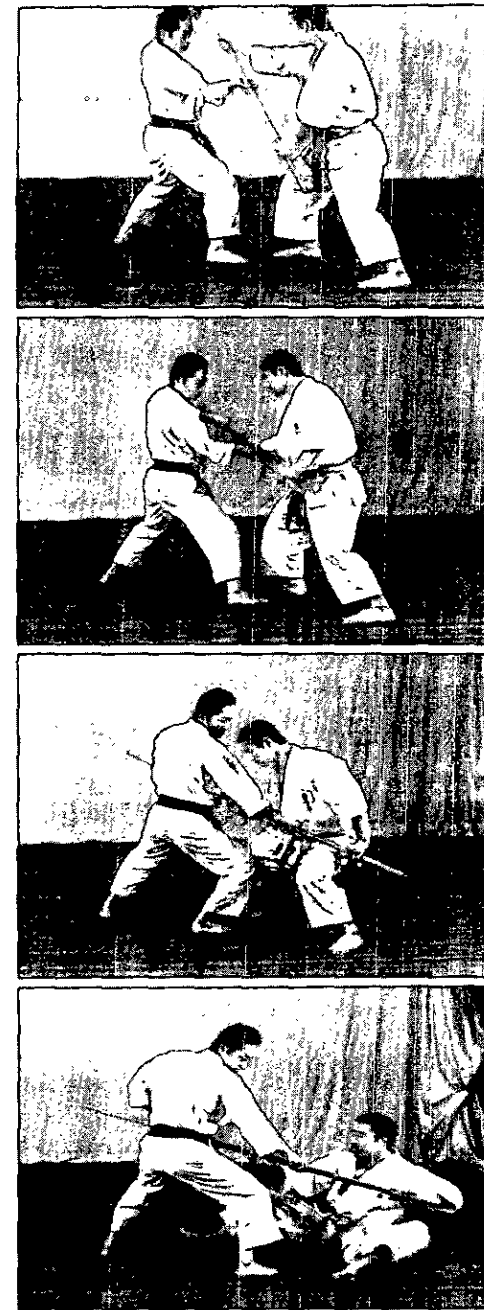
The outstanding feature of Meikyō is the *sankaku tobi* at the end of the kata. Correctly executed, this difficult technique enables the karateka to convert a disadvantage into an advantage in a single rapid movement. Needless to say, it requires the highest level of skill and mastering it can be a challenge to even high-ranking karateka.

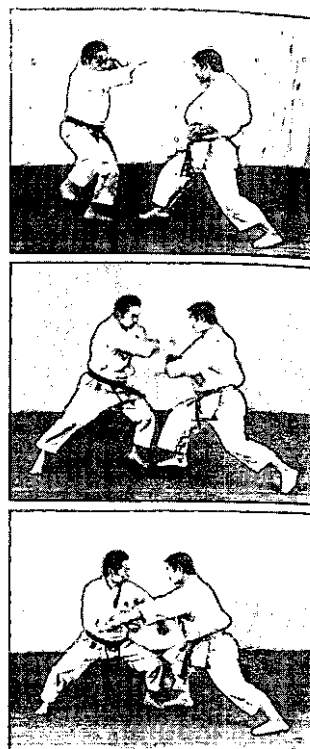
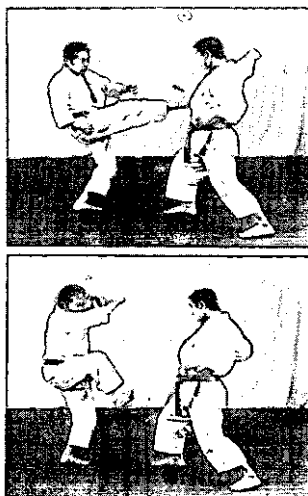


1. Movement 2. Starting with the hands lightly touching each other, block your opponent's two-fisted attack from the inside. Open your hands and turn them outward. Effectiveness comes from keeping the armpits tight and the elbows in the same position.

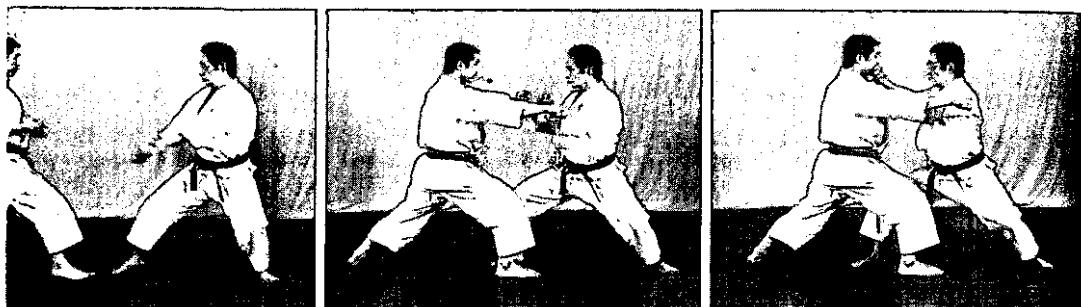


2. Movements 7/8. To block a stick coming down on your head, use both hands, right foot forward. Get a hold on the stick and throw your attacker off balance by pushing forward strongly with the right hand while tightening the left elbow.





3. Movements 24/25. Block a lunge punch with a right crescent kick, striking your opponent's forearm hard. Retract the kicking leg instantaneously. Against a two-handed follow-up, execute a downward two-fisted reverse wedge block, pushing your hips forward.



4. Movements 29/30. After the middle level reverse wedge block, counterattack with both fists aimed at his face, straightening the elbows as you step forward. Immediately snap the elbows back.



5. Movement 32. In executing the triangle jump, it is important to rotate the hips sharply and widely. Keep the legs folded as long as possible. As shown here the necessary skill and maturity of technique are attainable only through long experience.

GLOSSARY

-uke, rising block
i, foot, leg

stick

shi, nipple
dan, middle level
dan-zuki, middle level punch

usen, performance line

sa, side
an, lower level
an-barai, downward block
an uke, downward block
an-zuki, downward punch
ku-zuki, reverse punch

hinoji-dachi, open-leg stance
shu, back-hand
ō, ridge hand
ami uchi, scissors strike
ō, parallel
ari, left
ari ashi-dachi, left leg stance
elbow
ate, elbow strike
pulling
iku, open
ii, forehead

an hissatsu, to kill with one blow
on ken, one-knuckle fist
on nukite, one-knuckle spear
and

an, upper level
ō, upward

ō, downward
iwake uke, reverse wedge
lock
nae, posture, position
naeru, take a posture
a, shoulder
asu, hold aloft
tō, chicken-head wrist
i, fist

kentsui uchi, hammer fist strike
kiba-dachi, straddle-leg stance
kō, back of fist/hand
kōhō, back direction
kokō, tiger mouth
kōkutsu-dachi, back stance
kōsa, cross
kōsa-dachi, crossed-feet stance
koshi, hip
kubi, neck
kyodō, movement

mae, front
mae-geri, front kick
mae muki, facing to the front
mawashi uchi, roundhouse strike
migi, right
migi ashi-dachi, right leg stance
mikazuki-geri, crescent kick
mimi, ear
morote, both hands

nagashi uke, sweeping block
naname, diagonally, obliquely
naore, return to yōi
neko ashi-dachi, cat leg stance
nobasu, straighten, extend

oi-zuki, lunge punch
osae, press-down
oshikomu, push (forcefully)
otoshi uchi, dropping strike
otoshi-zuki, dropping punch

ryō, both
ryō shō awase, hands together

sahō, left direction
sankaku tobi, triangle jump
seiryūtō, ox jaw hand
shihon nukite, four-finger spear hand
shita muki, facing downward
shita ni, down, under
shizen-tai, natural position
shutō, sword hand
shutō uke, sword hand block
soeru, attach
sokuhō, side

sokumen uke, side block
sono mama, as it is
soto, outside-inward
soto muki, facing outward
suigetsu, solar plexus
sukui uke, scooping block
sun, unit of length, about three centimeters
sun-dome, to arrest a technique just before making contact

tanden, center of gravity
tate mawashi uchi, vertical round-house strike
tate nukite, standing spear hand
tate shutō, vertical/standing sword hand
tate shutō uke, vertical sword hand block
tate-zuki, vertical punch
te, hand

tsukami uke, grasping block
tsukamiyose, grasp-pull
tsukidashi, thrust
tsuyoku, strongly

uchi, inside-outward
uchigawa, inside, inner side
uchi uke, inside-outward block
ue muki, facing upward
uhō, right direction
uke, block
uraken, back-fist
ura-zuki, close punch

washide, eagle hand

yoko, side
yoko uchi, strike to side

zenkutsu-dachi, front stance
zenpō, front direction